DOCUMENT RESUME

ED 067 675 CS 200 151

TITLE	Junior Secondary School: English 8, English 9, English 10.
INSTITUTION	British Columbia Dept. of Education, Victoria.
PUB DATE	65
NOTE	107p.
EDRS PRICE	MF-$0.65 HC-$6.58
DESCRIPTORS	*Course Content; Curriculum Design; *English Curriculum; Lesson Plans; *Secondary Grades; *Teaching Guides
IDENTIFIERS	British Columbia; Canada; Victoria

ABSTRACT

This curriculum guide for the teaching of English at the eighth, ninth, and tenth grade levels is presented in two sections. The first section, "Junior Secondary English Language," includes: "General Statement"; "Specific Suggestions"; "Relation of Language and Literature"; "Outline of Courses--English Language 8, English Language 9, English Language 10"; "Summary"; and "Language Reference Books." The second section, "Junior Secondary English Literature," includes: "English Literature 8, English Literature 9"; "Introductory Statement"; "Course Outline"; "Suggestions for Adjusting the Materials for Special Circumstances"; "The Short Story"; "Drama"; "The Novel"; "Non-Fiction Prose"; "Poetry"; "Intensive Reading"; "Testing English 9 Literature"; and "English Literature 10." Included in the appendix are suggestions for teachers for encouraging students to memorize poetry, a discussion of different classroom approaches, notes on evaluating and marking essays and examinations, and a literature bibliography for teachers. (JF)

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ED 067675

PROVINCE OF BRITISH COLUMBIA
DEPARTMENT OF EDUCATION
DIVISION OF CURRICULUM

JUNIOR SECONDARY SCHOOL

ENGLISH 8
ENGLISH 9
ENGLISH 10

Issued by Authority of the Minister of Education

VICTORIA, B.C.
1965

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ACKNOWLEDGMENTS

The Department of Education gratefully acknowledges the work of the following people, all of whom have served at various periods as members of the Secondary English Revision Committee in connection with the preparation of Junior Secondary School English Courses.

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The Department of Education gratefully acknowledges the advice rendered by the following consultants to the Secondary English Revision Committee.

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Introduction

Junior Secondary English Courses

In preparing the English courses for the junior secondary school, the Secondary English Revision Committee and the Division of Curriculum have made a conscious effort to provide flexibility, local autonomy, and interrelation of the course areas.

Flexibility and local autonomy allow the teacher freedom to select materials to teach the required concepts and principles for the grade. Each teacher should be aware that this freedom of choice implies his responsibility to plan courses appropriate to the interests and abilities of the students.

The English Mark

Because of the interrelation of the course areas, one composite mark for English in Grades VIII, IX and X will be given. This mark should be calculated on the basis of all aspects of the students' work in all phases of the English programme.

In planning the course materials, each teacher should consciously provide for a balance of the course areas throughout the year.

It is recommended that in the testing of the various areas of English, subjective questioning should be emphasized. It is recognized that subjective questioning necessitates careful planning and wording if it is to be valid and functional. The basic aim of the courses is to develop the ability of the student to understand and use English. Therefore, it is important that some part of the mark should be based on writing assignments. For reasons of efficient teaching, the teacher may want to test such matters as spelling and grammar, but these two aspects of the course should not be given undue emphasis. (See also Testing Oral Work, p. 8.)

Organization of Materials

In order to emphasize the continuity of development in both English Language and Literature, the Revision Committee has requested that the Curriculum Guide should outline the three Language courses, Grades VIII to X, and then the Literature courses, Grades VIII and IX.

During the school year 1964-65, each teacher of Grade X English is referred to the Curriculum Guide, Senior High School English, 1961, for the outline of the English Literature 10 course. (In that Guide, the present English 10 course is referred to as English 20.)

It is expected that a revised English Literature 10 will be introduced in September, 1965, and that the outline of this section of English 10 will be contained in a special 1965 Supplement to this Curriculum Guide.

In spite of the method of organizing the Guide by the language and literature phases separately and not by both phases in each course or grade, the Revision Committee wishes to stress its conviction that the teacher must consciously strive to interrelate all areas of each year's course. Footnotes and cross-references in this Curriculum Guide may help the teacher to interrelate the various parts.

JUNIOR SECONDARY ENGLISH LANGUAGE

PART I: GENERAL STATEMENT

The English Language programme has been designed to increase the facility of students in the English Language. The programme is in part a response to the dissatisfaction of both teachers and laymen with the traditional language programme. The new programme embodies the research of English language scientists since the beginning of the present century, work which has revolutionized the approach to the study of language.

From the mass of evidence presented, a set of principles has been established to guide the selection of materials and provide the kind of emphasis which should be given to the essential aspects of composition. These principles are as follows:

(1) The best way to teach writing is to encourage the habit of reading so that the student may have a background of ideas; and the practice of writing so that he may be able to express his thoughts. Most commentators on writing agree that good writing seldom develops unless it is accompanied by wide reading. Imitation, as well as practice, is essential. To say that students learn to write by writing is less platitudinous than it first appears. Teachers have only to recall the countless exercises found in language textbooks or student workbooks (ostensibly aimed at the improvement of writing) to realize that many teachers have sincerely, but mistakenly, put their faith in sterile, pointless exercises as avenues to better student writing. In addition to the need to read and to write, there is the need to reconsider and to rewrite. No writing improvement programme will succeed unless students are shown their errors (especially errors in thought and organization) and are required to rewrite at least some of their themes.

(2) A deeper understanding of the nature of our language can be achieved if the historical approach is used to illuminate our study of the dictionary, of grammar, of usage, of style; in fact, of all aspects of language study. An historical dimension to the study of language should help students to see English as an important part of their culture rather than as a series of repetitive and seemingly unrelated exercises in mechanics, spelling, and paragraph writing. The importance of the historical approach to language study in the junior secondary grades must be avoided, but it is expected that on the foundation of historical understanding a deeper sensitivity to our language can be built.

(3) The term "grammar" must be understood as a word referring to the description of the structure of the language, and not as a term describing the uses to which language is put. Grammar is descriptive, not prescriptive. Its function is to explain how the language works.

It is realized that there are a number of types of grammar, each one adequate for explaining in part how the language works, but each one containing certain limitations. The grammar that is to be studied in British Columbia schools has a structural emphasis, but makes use where possible of traditional terminology. Therefore it should explain the workings of the language more adequately than the unrealistic Latin-based grammar of the past.

The English teacher's special concern should be with the role that grammar is to play in the teaching of composition. There is a lack of convincing evidence that the formal and descriptive study of a grammar of any type will measurably increase the ability of young people to write better, although it is conceded that a knowledge of grammar may help more mature writers to perfect their styles. The study of grammar may help a student clear up some particular problem of expression, or it may help him to see his language as a specially patterned sound structure, or it may assist him to see that English is a particularly subtle means of communication, or it may even help him to see his language as a culture, but grammar in itself will not help him speak or write better. So long as English teachers do not assume that they teach grammar in order to facilitate the teaching of French or German or Spanish, or that the knowledge of grammar will automatically assist expression, they will place grammar in its proper but minor role.

(4) Usage is the basis of prescriptive comments on language, and what is prescribed should correspond to the actual usage of established writers and speakers of our own time and place. Usage is a guide on each particular linguistic occasion.

(5) Oral expression should receive more emphasis than it has been receiving. In a linguistic sense, both in historical perspective and in frequency of use, speech is primary and writing is secondary. Giving oral expression its due place should not obscure the fact that the teaching in the schools is primarily of writing and reading, and that more care is needed to develop efficient writers than to train effective speakers.

(6) Proper testing and measuring techniques are essential to the implementation of this programme. Much value will be lost if testing and marking remain the paramount concern of the English teacher. Many testing procedures for composition should be suspect. A language test that consists of one-word answer questions, matching questions, multiple-choice questions, scrambled paragraphs, and so on is obviously not testing language facility. Examinations on language should be made in such a way that the student's ability to write and speak is what is tested.

PART II: SPECIFIC SUGGESTIONS

1. Oral Composition

> In our so-called civilized life, print plays such an important part that educated people are apt to forget that LANGUAGE IS PRIMARILY SPEECH--i.e., chiefly conversation (dialogue) -- while the written (and printed) word is only a kind of substitute--in many ways a most valuable, but in other respects a poor one--for the spoken and heard word. (Otto Jesperson, Essentials of English Grammar, George Allen & Unwin, London 1, p. 17.)

Oral composition in the junior secondary grades should be central to the English course, and the teacher should create as many opportunities as possible for realistic oral work on the part of the students. This work can be both formal and informal, although it is likely that more opportunities for informal rather than formal work will present themselves. Participation in classroom discussions ranging from brief, conversational-tone answers to short recitations will form the two extremes of oral activities.

Formal speaking experiences can grow out of informal techniques, or can rise as part of a scheduled class in oral work. Since a blend of the formal and the informal approaches seems the most desirable, formal oral situations are best planned with groups which have previously had considerable informal practice. Careful planning is, of course, necessary, since individual oral work takes considerable time. It is further suggested that classes be given instruction in critical listening prior to any formal oral work. If this is done, they will be able to participate more actively and more profitably in the lesson, since listening critically to the talk of others may suggest to a student ideas for his own improvement.

The following suggestions about oral communication might be considered:

(1) Demanding sentence-length answers for questions which in normal conversation receive only one-word answers makes for artificiality. An answer's form should be related to the form of the question.

(2) Slovenly responses from students can often be avoided by careful formulation of the question. The tone of the question should demand a clear-cut answer.

(3) Discussion during literature lessons should be considered part of the language programme.

(4) The use of tape recorders can often be a benefit in stimulating interest in careful speech habits. Much time can, however, be wasted by having the whole class listen to play-backs. The best use of the tape recorder lies in the recording of plays (especially radio plays) and in assisting individual students with speech or reading problems.

(5) The use by students of simple check lists for evaluating talks may help them to learn about the oral process by forcing them to listen critically to their classmates.

(6) Critical listening can be developed by asking students to write a one-sentence criticism of an oral presentation. It is suggested that the teacher write a criticism of his own and read it to the class in order that varying levels of judgment be demonstrated.

(7) Oral reading opportunities should be made for all students as often as time and the particular classroom situation permit. The teacher should encourage improvement in enunciation, pronunciation, variety, and emphasis.

(8) The reading of parts in plays offers students good opportunities for oral reading development. It is suggested that the teacher take part in the play reading so that students may realize the deeper possibilities of a dramatic role. This, of course, may require special preparation on the part of the teacher.

(9) A wide variety of discussion techniques is available. One suggestion follows: The class as a whole is made aware of the topic to be discussed, and is divided into small groups. Each group then elects a chairman and a recorder, and under the direction of a chairman discusses the problem. During the last part of the period the recorders from the small groups report to the class.

(10) Debates offer capable students another avenue of oral expression. The formal nature of debates should not dissuade a teacher from using them in the junior secondary grades. It is probably better to avoid rigid adherence to the rules of formal debating, but the pattern should differ from that used in round-table or panel discussion.

Testing Oral Work

The testing of oral work presents a number of problems. It is suggested that oral work may be judged as superior, acceptable or unacceptable. It seems reasonable that grades for oral work should be as important as grades for any other activity in the language course.

2. Written Composition

The best way to increase the teachers' understanding of the writing process, make them more perceptive analysts and critics of writing, and enable them to get better writing from their students is to concentrate on the teachers themselves as writers and thus show them at first hand the nature of the problems faced by any writer, whether student or professional.

> Composition is not just a practical skill, not a mere bag of tricks, but rather an important way to order experience, to discover ideas and render them more precise, and to give them effective utterance. It is intimately related to thought itself. Considered in this light, composition is a liberal study, lying at the heart of any rounded scheme of education. (Albert R. Kitzhaber, "New Perspectives on Teaching Composition," *College English*, National Council of Teachers of English, Champaign, Ill., March, 1962.)

> The good writer worries about organization, about form, about having no clear-cut purpose in his writing, about not being specific and to the point, whereas the poor writer worries about none of these things. Rather, the poor writer is concerned about his punctuation, about spelling, vocabulary, and all sorts of mechanical matters. (James R. Squire, "New Directions in Language Learning," *Elementary English Journal*, National Council of Teachers of English, Champaign, Ill., October, 1962.)

For most purposes writing in composition classes should be on the Good Standard level, although there may be a heightening or lowering of this level for particular assignments. The art of writing should be considered as the art of learning to express oneself effectively in the dialect of literate people in the English-speaking world. It is important that a student understand this notion of levels of usage and be certain of just what it is he is attempting to do. A student should, for example, realize that some usage is to be avoided, not because it is intrinsically bad, but because it is inappropriate to the level of composition at which he is expected to write. He should be made aware also that some usage is substandard and inappropriate for *any type* of literate speech or writing.

What Must Be Done

It cannot be assumed that the teaching of writing will be easy or that students will necessarily demonstrate dramatic improvements in their writing ability. But continued effort to develop writing skill must be made. This will be done if the students are asked to write regularly, and are encouraged to move toward the goal of mature expression. Teaching composition may be difficult, but the teacher must approach it as something that is possible, keeping in mind that *what* students write is just as important as *how* they write. And fundamental to whatever else he does, the composition teacher must make it clear that good writing is a matter of good thinking; that sloppy writing, although it might involve lack of facility with the mechanics of language, also involves sloppy thinking. No aphorism puts the problem as succinctly as Cobbett's: "Sit down to write what you have thought, and not to think what you shall write." Teaching the how of writing will involve giving students a wide variety of concepts regarding organization of ideas, development of ideas, sentence structure, word selection, punctuation, as well as techniques involved in particular prose forms. All this rhetorical theory cannot be taught at one sitting or even in one year. As they pass through the junior and senior secondary grades, students should come gradually to an understanding of the structure and capabilities of the English language.

Types of Writing

The writing that a student does during his five years in secondary school will vary in its type. In the first two years the writing will be predominantly narrative, and the assignments given in these years should allow students to express themselves through narration, since this, for most of them, will be their most natural means of expression. But as they and their writing skills mature and develop, students should be encouraged to write paragraphs and essays that contain more than mere personal narration or simple description. The composition teacher in the junior secondary years should be aware that the central aim of the composition programme in the secondary schools is to teach the student to develop complex ideas maturely. It is true that there will be some students who will never be very proficient at this, and it is perhaps best that the teacher should not expect them to be. Further, there will be students who are ready to attempt complex expositions well before the others in their class. These students should not be discouraged from doing this. In the type of writing that is given to students, the teacher must keep in mind the wide range of writing ability that will inevitably exist in his classes.

New Categories

It seems advisable to set aside the terms "narration," "description," and "exposition" as names of the categories of writing that students will do, since most natural writing is in reality a blend of these three types. The above trilogy of terms should be replaced with a wider range of categories, such perhaps as is suggested by the following list of paragraph or essay topics: personal experience, personal opinion, factual report, character sketch or profile, précis, critical review, literary analysis, speech, letter, and so on. The categories are numerous, but in every case what is important is that the student realize before he begins to write just what kind of assignment he is attempting, and what the intentions and limitations of that assignment are. When this is done, patches of narration, description, and exposition will find their way naturally into what the student writes.

Topics

Good topics are the best means to help the student to be articulate. Generalizing about topics is difficult, but it is safe to say that a wide variety of topics imaginatively presented to the class will be the composition teacher's chief contribution to the writing lesson. The general rather than the specific topic makes the better assignment if it is understood by this that the "general" topic is one that will lead each individual student to express something about his own experience, and that the "specific" assignment may be one that some students know nothing about. (Writing itself, of course, reverses our evaluation of these terms: good writing is specific; bad writing is likely to be too general.) If, for example, the class is to write a paragraph (or essay) of personal experience, the teacher cannot expect every student to write on the same explicit personal experience. Such a topic as "A Fishing Trip" or "A Day at the Circus" is too specific, since it assumes that all members of the class have had experience with either fishing trips or circuses. It will be much better to give an assignment that reminds each student of something that he will want to write about. Thus a topic such as "An Experience Important to Me" or "An Experience I Remember" or "An Experience That Changed My Attitude" will probably elicit from the class a more natural response than would a more limited and specific topic. The composition teacher should remember, however, that for some students his responsibility will not end with the mere assigning of the topic. One of the most useful skills to be developed by the composition teacher is the ability to ask the right question, give the right brief hint, make the right suggestion so that the student who claims he has nothing to write does find within himself something he is able to say. And in the assignment of compositions there must always be some alternative topic, so that the student is not forced to work always on themes that are foreign to him. Nowhere in school should the teacher be more aware of the need for individual assistance and consideration than in assigning composition topics. Nothing will be gained if the student is made to feel that he is being threatened into expressing himself.

When composition assignments are used as part of an examination--as they inevitably must be--instructions and suggestions will need to be more specific than in everyday classroom assignments. Alternatives should always be offered, and the topics given should always be within the range of the students who are asked to write them. Composition teachers must be realists: they themselves should be able to write easily on the topics they assign. Finally, it must be useful to observe that of the many variations open to composition assignments, the teacher should consider making use on an examination of a topic (or a choice of topics) that the students have been given prior to the examination so that they can prepare something to write. This does not mean that they will copy their essay in class; rather they shall compose what they have gathered and prepared.

The Process of Writing

Writing, for all that it may be governed by rules and standards, is not written by means of rules and standards. Writing should be approached as both a craft and an art, and not as a mere mechanical process. Nor is it a contradiction to suggest here that the craft and the art of writing involve some awareness that writing is a process. It will be helpful to most students if they are introduced to some process or pattern that they can follow when they write. Something along the following pattern is suggested: selecting a topic, limiting the topic, gathering material, selecting material, organizing material, developing ideas, writing first draft, writing revised draft, writing polished draft. At times the gathering and selecting of the material will take place internally rather than externally, but the steps must be taken. It is axiomatic, of course, that the product rather than the process is the important thing, and the process should be applied in such a way that it does improve the product.

Creative Writing

The term "creative writing" should perhaps be discarded since it is made to mean both so much and so little. If any term is necessary to describe imaginative writing, perhaps the term "imaginative writing" should be used. It is not just a matter of terminology, but since all writing is creative to some extent, the earlier term is redundant. It is true, though, that some types of writing demand more imagination than do others. The writing of poems, stories, plays, and verses may be happy increments from a course in composition. But they should be individual, self-generated assignments. We can be justified in expecting all our students to develop some degree of facility in expository writing, but we cannot expect to demand that they write lyric poems or short stories. It should be further realized that exercises in imaginative writing done by students should be evaluated in a much different way from the other writing assignments of the course. No mark or grade for a poem or story need be given. It is perhaps enough if the teacher offers suggestions for improving the poem, but the decision to revise should be left up to the writer. In establishing a student's grade the teacher should feel free to take into consideration imaginative writing done by the student.

How Much to Write

In an ideal composition course, every student would write something every day. For a multiplicity of reasons, this is an ideal impossible to attain in most teaching situations. Certainly the students should write as often as possible. No formula can be prescribed regarding how much is sufficient for every classroom. Probably over the year a minimum of 20 pieces should be written. These will be composed under a variety of circumstances--in class, at home, on examinations, in the library under the teacher's direction. The length of assignments will vary, but the bulk of them will be short (150 to 200 words).

Assigning Marks

It seems reasonable to assume that most of the mark assigned to the written composition section of the English course will be based on what each student has actually written. Some part of the mark may be determined by examination of rhetorical theory, but since teaching writing is the main aim of the course, writing should be the chief determiner of the mark. Obviously each teacher will have to develop for himself some standard of evaluation and judgment that is fair and consistent. In schools where a single mark is given for composition, some consideration of the student's achievement in oral composition must be taken into account. (See Part II, section 1, for a comment on marking oral composition, and see Part II, section 10, for further comments on marking written composition.)

Standards of Writing

The effective composition teacher will himself be interested in writing, and will work to develop informed convictions about what writing is good and what writing is bad. A specific standard for what is to be considered good writing is not included in this bulletin. However, it may be restated that good writing says something worth-while in as direct, lucid, and original a manner as possible. And what should be stressed is that good writing is not fancy writing, that good writing is not over-written. Acceptable writing--at least for average secondary-school purposes--will be writing which employs the most natural and direct means possible for expressing clearly an idea that can be understood by the reader for whom it was intended.

Relation with Literature

The literature studied in English classes can be a valuable resource for composition classes. Since it is basic to composition that a student should write about something he knows, and since it can be assumed that the student will know something about the literature he has studied, literary selections can be the basis for much of what a student is asked to write. This writing about literature can take many forms, ranging from simple comments to critical reviews, or perhaps even to imitations or parodies. What is important is that the teacher make use of his literature classes as a way to improve his students' understanding of what effective writing is.

3. History of the Language

> The structure of a language guides the structure of thought in that language. Knowledge of our thinking processes, as well as of the history, development, and subtly changing relationships of the segments of our language, is part of the intellectual equipment of a civilized adult. To trace these developments and show these relationships, to describe the grammar and to analyse the idiom belong to the teaching of English. The English teacher unacquainted with the history of the language, the terminology and meaning of language structure, and the functioning of modern speech is an ill-equipped teacher. (George Winchester Stone, Jr., Executive Secretary, The Modern Language Association of America, in Issues, Problems, and Approaches in the Teaching of English, Holt, Rinehart and Winston, 1961.)

> Language is man's earliest and greatest invention; to study its complex structure and varied history is to realize an important dimension of our humanity. (W. Nelson Francis, "New Perspective on Teaching Language," College English, National Council of Teachers of English, Champaign, Ill., March, 1962.)

Any study of the history of the English language is justified by its inherent interest. The story of the development of English should cause a teacher little worry, since the story has much to recommend it just for its own sake. The level of study must, of course, be kept relatively simple, and concepts rather than trivial details should be concentrated upon. In addition to this general interest, the teacher can feel assured that some knowledge of the history of English will increase a student's understanding of his native tongue in several specific ways:

(a) It will help him to understand why English is orthographically complex.
(b) It will help him to understand why the vocabulary of English is so rich.
(c) It will help him to become aware of why there is often such variety of idiom and pronunciation.
(d) It will bring home to him the fact that change is inevitable in any language.
(e) It will help him to realize what is meant when it is said that English has a relatively uncomplicated grammar.

Since concepts are more important than small details in the study of language history in Grades IX and X, concepts rather than facts should be concentrated on if the teacher feels that it is necessary to test this area of composition study.

4. Grammar

> For the past century and a quarter there has been a science of language linguistics--soundly based and rigorously controlled in its operation, as any science ought to be. As is the case with many newly developed intellectual disciplines, there has come to be a considerable lag in the application of this body of scientific knowledge about language to the practical and everyday schoolroom situation. Even today the definitions, the judgments, concerning the status of specific expressions and language items, the concept of how language is to be learned, and indeed the attitudes toward the function of language in society which appear, either overtly or covertly, in most school textbooks reflect the neo-classical orientation of the 18th century, the pre-scientific age as far as the study of language is concerned. (Albert H. Marckwardt, Introduction to Paul Roberts' *Understanding Grammar*, Harper, N.Y., p. ix.)

The general introductory statement included a statement on the study of grammar. Though little of this now needs to be restated here, it should be emphasized that grammar is descriptive, not prescriptive.

It can also be stressed here that students in the junior secondary grades can and should be led to realize that a study of the structure of their language does have value in itself. And they should be brought to the realization that the ability to recognize parts of speech and the common sentence patterns will give them a set of terms that will enable them to discuss *some* of their language problems.

For specific instruction on what formal grammar is suggested as assigned material, see the individual course outlines.

5. Usage

> Even now we may go so far as to say that the majority of us are secretly wishing [we] could say, "Who did you see?" It would be a weight [off] our unconscious minds if some divine authority, overruling the lifted finger of the pedagogue, gave [us] carte blanche. But we cannot too frankly anticipate the drift and maintain caste. We must affect ignorance of whither we are going and rest content with our mental conflict--unconscious acceptance of the "whom," unconscious desire for the "who." (Edward Sapir, *Language*, Harcourt, N. Y., pp. 156-157.)

It is assumed that most teachers of composition will be aware of the doctrine of usage; that is, they will be aware that correctness in language matters is not related to what certain people say must be said, but to what certain people actually do say. The certain people referred to in the second instance are the literate minority of our nation--established writers, speakers, editors, and officials whose level of speech we refer to as Good Standard. This notion of usage is in direct opposition to the idea that grammar determines usage or that there are fixed external rules concerning the way a language must be used. It is to be stressed, however, that the doctrine of usage does not open the gates to linguistic chaos. A standard does remain, but it is the standard of actual practice, not the standard of unrealistic arbitrary dogma.

Several conclusions follow once we accept the doctrine of usage as the basis for our teaching of language. First, there follows the notion that language is in constant slow change, and that it is necessary for us to adjust our standards as usage practices change. A distinction between "it is I" and "it is me" that might have been necessary 50 years ago can now be disregarded, since it is not a distinction that is made in actual usage. A similar situation prevails in matters of pronunciation. Where once we might have insisted on pronouncing "Arctic" as "ark′tik," we now allow "ar′tik," since the latter is the actual form used by the literate minority. Second, there follows the notion that in some areas of language there is choice between competing forms. Since some teachers will inevitably be more conservative than others, the students should understand the doctrine of usage so that they will understand the reason for this choice. A student who realizes that there are certain areas of expression where a new form has not completely overcome an older form will not be troubled because Mr. X says thus and so, and Mr. Y says something different. However, the students should understand that there are definite areas where usage is specific and where instruction is not only possible but desirable. It follows from this that the good composition teacher will himself continue as a student of the language so that he himself will be in a position to point out what standard usage actually is, what standard usage is not, and where there is a division of usage. Third is the notion of levels of usage, on which usage teaching must be based. Particularly to be stressed is the idea that what is acceptable in speech is not always acceptable in writing; for example, we might say "pretty good," but when writing on the Good Standard level, we would write "quite good." Levels of usage to be distinguished probably would be Formal, Good Standard Written, Good Standard Spoken, Colloquial, and Substandard.

The key to usage teaching is the doctrine that there is in our country and in our time a rather rigid standard of expression. One of the purposes of education is to learn the standard speech patterns of our community; one of the purposes of the composition course is to teach these patterns to the students in such a manner that they will see the virtues of mastering them. A composition course based on the doctrine of usage should accomplish a good deal more than teaching grammatical rules for language that had no existence outside language textbooks.

6. Punctuation

> Words and punctuation should combine to bring meaning. ... Proper punctuation is an integral part of writing a sentence just as the proper arrangement of the words is. (Harrison Platt, Jr., "Guide to Usage," in American College Dictionary, Random House, N.Y., p. xxxi.)

> We can thus speak of LINKING, SEPARATING, ENCLOSING, and OMISSION punctuation in the full realization that each function contrasts directly with the others. It follows, therefore, that when the same marks of punctuation are used in different functions, they are very much like words used in different functions: the grammatical meaning of the marks [is] DIFFERENT. ... In an ideal punctuation system such differences would be clarified by the use of different marks of punctuation. Yet let us be realistic. Man has been speaking for well over 700,000 years. Man has been practising alphabetic writing only for about 3,450 years. Man has punctuated, in the modern sense, for less than 250 years. He has still not mastered an ideal punctuation. (Harold Whitehall, "The System of Punctuation," in *Essays on Language and Usage*, Oxford Press, Toronto, p. 215.)

The doctrine of usage applies to punctuation as well as to syntax and vocabulary, although punctuation does have the double aspect of being used both for formal and functional reasons. The teacher of composition must be aware that punctuation is in some cases not a matter of absolute correctness, and that there are many situations in which punctuation involves a choice between two possibilities, depending on the writer's style. And the teacher of punctuation must be aware that styles of punctuation vary widely, and that styles of punctuation can and do change.

In the teaching of punctuation the aim is to show the students how to use the punctuation marks effectively. Some of this may be achieved by teaching rules, but the memorization of rules should not be the end in itself. Understanding of the purpose of the punctuation will achieve our real purpose. The point of view to be taken regarding punctuation is clearly stated in the text: "Punctuation marks are signals put in to make the meaning clear to the reader." In the teaching of punctuation, stress should be placed on the necessity of *hearing* these signals, except, of course, when the punctuation mark is used for a formal reason. One particularly useful device for teaching punctuation is to have students read their compositions aloud so that they themselves will be able to "hear" the places where punctuation marks are required to ensure clear meaning.

7. Spelling

What is of primary importance is that students develop a clear picture of their own spelling abilities and deficiencies, as well as an understanding of the importance of careful spelling in all written work. It is the teacher's responsibility to help the student assess his own spelling weaknesses, and help him to learn the steps he can take to overcome his most widespread weaknesses, and to develop habits which will enable him to maintain satisfactory spelling in the final drafts of his written work.

It cannot be stressed too much that at all levels one of the best guides to efficient spelling is the notion of syllabication. This should be considered fundamental to all spelling instruction.

Also of real value is the development in students of the dictionary habit. It should be made clear that in the adult world it is sometimes forgivable not to know how to spell a word, but never excusable not to know where to find out the correct spelling of a word and to apply this knowledge in all written communication. In this regard it seems only realistic to encourage students to make full use of dictionaries, thesauruses, and other spelling-vocabulary guides while they are doing class and home writing assignments.

It is perhaps best for the teacher to assume that each student has particular and peculiar spelling problems. He should attempt to solve these problems rather than drill the student in the spelling of words which present no difficulties for him. Set lists of spelling words can have diagnostic value, but regular use of lists unrelated to the writing experiences of most students is simply a waste of time.

English teachers should assume that technical vocabularies related to other subjects should be taught and tested in those subject classes.

8. Vocabulary

The teacher of English will contribute most to the development of his students' vocabularies if he instills in them an interest in words, a desire to possess new words. The very richness of English vocabulary and its many words with curious etymologies are the teacher's best resource in the teaching of vocabulary, but no teacher should forget that he himself can be one of the most powerful sources of vocabulary development for his students. By the judicious use of new words (used either in a context that makes their meaning clear or accompanied by a succinct definition), the teacher can continually and naturally cause an increase in the words that his students can recognize and eventually employ.

Imaginative teachers will discover many different ways of helping their students meet new words. The reading done in literature classes will be an obvious means, although the literature should not be taught as a mere means to vocabulary development. Study of prefixes and roots from Greek and Latin, studies of families of words, studies of antonyms and synonyms, studies of words with particularly interesting etymologies will all contribute specifically to vocabulary study. And, depending on his students, teachers may from time to time want to study interesting and useful lists of words formally, providing that the lists are short and that they contain words that will interest the class for whom they have been designed. Words should be studied in context, of course, and the actual use of the word rather than inflexible dictionary definitions should be stressed. Occasionally, too, a teacher may wish to challenge his classes with a list of words just beyond their normal vocabulary range. Such words should be chosen not because they are rare or exotic, but because they are words that will eventually become a natural part of the student's vocabulary. Further, guidance should from time to time be given to help students to understand more precisely some of the words that are in a sense part of their vocabulary. Studies of how certain synonyms are actually employed will be useful here.

Since context plays such a significant part in meaning, the concept of verbal contexts should be made clear to every student. This can be done in conjunction with literature teaching. Teachers should urge students to try to tell the meaning of a new word from the verbal setting in which they have found it rather than always from the dictionary. But it is axiomatic that the development of a clear understanding of the function of a dictionary and the development of the dictionary habit will pay particular dividends, not only in vocabulary building, but also in all other areas of composition teaching.

9. Library

In schools in which there is a librarian, the English teacher should co-operate with the librarian to work out a programme of regular library attendance. Regular visits to the library will offer students an opportunity not only to develop skills necessary for using a library fully, but also to discover the pleasures available in books. Free reading periods could well be correlated with visits to the library.

In a school with no librarian, the English teacher must take the responsibility for teaching his classes the basic library skills. In junior secondary grades every student must be made aware of the value of source books, the variety of periodical literature, and the use of the catalogue. Memorizing either of the common cataloguing systems will be of little value, although familiarity with their logic is a necessity.

It is recommended that each room possess a class library.

10. Marking Composition

In any worth-while composition course the student must write and the teacher must mark some portion of what is written. The problem of the burdensome marking load may never be solved externally, so the English teacher determined to preserve his sanity must do what he can to solve the problem for himself. Somewhere in between not having the students write enough and having an impossible collection of papers to mark lies a reasonable, manageable point of view about marking. In any case, nothing is more valuable to the teacher of English than improving his ability to mark quickly and sensibly. A teacher who knows how to read quickly and comment pointedly has, to a large measure, solved his marking problem.

There is no one way of marking compositions. Each individual teacher will gradually develop a variety of techniques that he will employ for various types of marking situations, and during the school-year he will employ several different methods of evaluating and correcting. Although it is not always easy to create a situation where individual conference is possible, the teacher must realize that there is no better type of marking than that made possible when teacher and student sit down together with the student's paper between them. Formal personal conferences may be difficult to arrange, but even the most brief verbal comment to the student is invaluable.

Four Basic Types

There are four fundamental ways to mark essays and paragraphs. One way is to read and grade the paper and assign it some arbitrary mark on the basis of a scale that is understood by both the student and the teacher. This method is of limited use, but it can be employed occasionally throughout the year, particularly for assignments written on an examination.

Another way is for the teacher to "correct" the papers by virtually rewriting them. This is an arduous task for the teacher, but it probably does not help the student very much, even if he does recopy the teacher's corrections. There may be occasions when a teacher will indicate how a phrase or clause or sentence may be reworded, but it will seldom be profitable to carry this procedure out over an entire essay.

A third possible procedure is for the teacher to read and indicate errors by means of some set of symbols understood by both himself and his students. This impersonal approach can be of some value, particularly if the errors are corrected carefully by the student, and provided that the errors indicated are such as the student can correct. But it should not be the only approach used during the year.

Finally, the marker may make specific comments regarding what the writer has done well and indicate specifically what he might have done better. These comments must, of course, be at the appropriate level, and they should be positive. This is certainly the most difficult type of marking, but it is the most useful. It is used most profitably when the student is required to revise his essay in the light of the comments made by the marker.

Other Thoughts on Marking

One of the most useful aids in assigning grades to a piece of writing is to have a clearly established standard with which the students are familiar. It is no kindness to assign a pass mark to inadequate writing. A clear explanation of why a piece of writing has failed will assist in removing the cause of the failure.

Many teachers are in favour of assigning two grades to a composition--one for content and one for style of expression. It is debatable whether anything is gained by this procedure. Good writing is inevitably a blend of content and expression, and to fail a paper on one score and to pass it on the other is fallacious. The student who has said nothing gracefully has still said nothing, and the student who has expressed an idea inaccurately or awkwardly has failed in the overall purpose of the course, which is to teach clear expression. The writer with nothing to say should be failed and assisted to have something to say; the writer with brilliant things to say but no ability to express them must surely be a person capable of learning clear expression.

The teacher should have in mind the standard of writing that he expects for each class level. Errors that might cause a failure at one grade might not be considered a failure at another grade. For example, monotonous sentence structure need not fail a paragraph written by a Grade VIII student, but the same fault could lower the mark of a Grade X student.

PART III: RELATION OF LANGUAGE AND LITERATURE

(Particularly Beginning in Grade IX)

It is essential that every effort be made to integrate the study of language and literature. This can be done in a variety of ways, but probably the most useful will be by having students write comments of at least paragraph length on selections read in the literature class. It cannot be stressed too strongly that one of the chief aims of the English programme is teaching students to write. It should be remembered that reading is one of the chief means by which students will learn the nature of effective writing. Because this is so, the Grade IX text The Accomplished Reader is to be considered as belonging to both the literature and the language programmes. It can be used in a variety of ways to facilitate instruction in both reading and writing. (See the following three sections of this Guide: English Language 9, Prescribed Texts, p. 24; English Literature 9, Prescribed Texts, pp. 44-45; and Intensive Reading, pp. 62-64.

The teacher himself must decide on the basis of his own particular class how much time is to be spent studying literature and how much studying language. If any general time division is required, perhaps a basis of 40 per cent on language and 60 per cent on literature will prove most useful. It is to be stressed that part of both programmes will involve students in writing, either about their own lives or about their responses to the literature they are studying.

As one aspect of the close relationship between language and literature, teachers are reminded that only one mark is to be given and that this mark is to be based on the students' work in all aspects of the English programme. (See The English Mark on page 4 of this Guide.)

PART IV: OUTLINE OF COURSES

ENGLISH LANGUAGE 8

Prescribed Text

McMaster, R. J., The Craft of Writing, Longmans

This text, with the exception of one section, should be covered in its entirety, but the order of handling the material is left to the discretion of the individual teacher. Suggestions regarding focus of the course and detailed use of the text are given below.

Focus of English 8 Language

The basis of all excellent writing is observation. Until something has been seen, felt, thought or imagined, nothing can be written. It is imperative in this, the first language course in the secondary English programme, that training should be given in perception. Matters other than this will, of course, be covered, but providing students with practice in the skills of observing, thinking and feeling should be the fundamental aim of English 8. This training should continue throughout the year, and not merely while instruction is being given in the chapters specifically devoted to this aspect of writing. Those chapters in the text which do not deal directly with observing, thinking and feeling should be used to teach the student skills which will enable him to report his experiences effectively.

It must be stressed that English 8 is not to be a course in English grammar. The formal study of grammar is to begin in English 9.

Detailed Instruction with Reference to Text

PREVIEW: The language programme should begin with a preview of the work to be covered in the junior secondary school. Students should be made aware that each year there will be a different emphasis, but that during the three grades writing and talking are of paramount importance. Students should be told that they will be asked to write often, and their writing will be marked in a variety of ways. This introductory period could well be used to introduce the notion of the Reader - Writer Contract (Section I, Unit 2, Lesson 1, p. 17).

Note: The numbers used in the following outlines are parallel to the numbering system used in the text.

2. SECTION I FUNDAMENTALS

   A. UNIT 1 Using Your Imagination

   The four lessons of this unit are basic to the year's work, and should occupy at least the first two months of the term.

   B. UNIT 2, Lesson 2 Useful Guides

   i. Spelling

   Spelling is prescribed as an integral part of the work in composition, and for this reason the prescription of separate spelling texts has been discontinued. The suggestions on pp. 20-21 need to be elaborated by the teacher, but he is cautioned not to devote a disproportionate amount of time to spelling. The material for the teaching of spelling should be derived from the students' own writing and from appropriate vocabulary lists.

A few minutes of group work each week should be ample to sustain a determined attack on spelling problems.

ii. Punctuation

It should be made clear to students that the purpose of punctuation is clarification of meaning. This concept can best be developed through speech. Since punctuation is primarily a set of symbols to substitute for intonation, emphasis should be given to the relationship between intonation and meaning. An understanding of the function of these symbols as conventions will be more useful to the student than the mastery of a set of rules.

However, it must be recognized that certain conventions, other than those determined by intonation, are required. The uses of the comma, the apostrophe, the quotation marks, and end punctuation should be studied as outlined on pp. 21-28 in the text.

3. SECTION II FORMS AND TECHNIQUES

Note: It is suggested that Section III be integrated with this Section.

A. UNIT 1 Description

Although description is not the heart of the course, descriptive passages are often an integral part of narrative.

B. UNIT 2 Narration

The study of narration is central to the Grade VIII course. This Chapter offers the teacher an opportunity to relate his work to literature. It is suggested that work in this Section be spread over the year.

C. UNIT 3 Exposition

This Unit lends itself well to oral work. Suggestions include student-chaired panels, debates, formal speeches, reports and demonstrations. Both oral and written work should be spread throughout the year.

4. SECTION III AIMS, PRINCIPLES, AND METHODS

Note: It is suggested that not more than 25 per cent of the available time be spent on this Section.

The mention of grammatical terms in these Chapters should not suggest to the teacher that he is to embark on a study of grammar. Such study is prescribed for Grades IX and X.

A. UNIT 1 Unity

B. UNIT 2 Coherence

Note that in Lesson 9 no attempt should be made to teach the traditional tense classifications. This Chapter deals with the consistency of tense, not the naming of tenses.

C. UNIT 3 Emphasis

Lessons 1, 2 and 3 should be taken together.
Lessons 4 and 5 could be related to a study of usage as well as emphasis.

D. UNIT 4 Euphony OMIT

E. UNIT 5 Economy

This short Unit requires expansion by the teacher.

5. SECTION IV MODELS

This Section is useful for review purposes. It is suggested that these models and questions could serve as patterns for examinations.

ENGLISH LANGUAGE 9

Prescribed Texts

Penner, P. G. and McConnell, R., Learning English, Macmillan

Gibbons, M. and Dawe, A., The Accomplished Reader, Book I, Bellhaven House

Ideally, the text Learning English should be used as a reference book and a source of teaching material for problems that arise during the writing programme. Since the book is to be used in both English 9 and English 10, specific suggestions are made below regarding which sections of the text are appropriate for each of the two courses. It is not necessary that these chapters be taught in the order in which they are presented here. The Accomplished Reader is to be used as part of both the language and the literature programmes. Suggestions regarding its use are made on pages 62-64 of this Guide.

Focus of English 9 Language

If the focus of English 8 is perception, the focus of English 9 is organization. Not all the material to be studied in English 9 will deal directly with organization, but organization is to be considered the predominant interest in the course. The teacher is urged to use the text in whatever way he finds most suitable for fulfilling this aim. Since the fundamental unit of organization at this level will be the paragraph, it is the paragraph which will be the central point of interest in the writing done in English 9. It is suggested that Chapter II (The Paragraph) be taken first, although, as in Grade VIII, the final decision on the ordering of the material is left to the individual teacher. In addition to learning fundamentals of organization, students in English 9 should add considerably to their knowledge of the structure of English. Specific chapters in the text will suggest how this can be approached. Moreover, it is to be noted that the principles of organization can be extended very profitably to oral composition.

Material to be Covered in English 9 Language

1. CHAPTER II (Learning to Build Paragraphs)

Work on paragraph writing should begin at once, and should be continued throughout the year. Although most of the skills of organization in composition can be achieved by attention to the single paragraph, occasionally two- or three-paragraph compositions may be attempted to practise transition and to get greater scope of treatment. (Text reference, Chapter II.)

The section on argument at the end of Chapter II should be left to Grade X.

2. CHAPTER I (Learning the History of English)

By the end of September the teacher should certainly be well into the problems of paragraph writing and have begun work on the concepts of the historical approach.

The aim is to interest the student in his language and to establish certain concepts upon which the rest of the book is based--language as ever-changing and closely related to the experiences of the people using it, the disappearance of most inflections in English, and the resultant growing importance of word order and pattern.

Learning the factual material is not important; learning the concepts is. The teacher, therefore, should spend two or three weeks on this unit, but should not become too involved with detail or with testing.

3. CHAPTER V (Learning to Spell English Words)

Spelling should receive attention throughout the term, and be closely tied to the particular problems of the students as revealed in their writing. Special features about Canadian spelling are of historical and practical importance. The rules (p. 139 ff.), the lists of "inexcusables" (pp. 137-139), the schwa, the diagnosis of errors (pp. 136, 175), and the two sets of lists should all be adapted to the class's needs. The teacher should not go through the whole chapter with the class; it is primarily a reference, with exercises to take care of problems and weaknesses.

4. CHAPTER IV (Learning to Make a Speech or an Oral Report)

This chapter should be begun rather early in the term, as all written composition should be preceded by oral discussion. Intensive work on this chapter should be done as the occasions arise, but after the lessons on the organization of a paragraph. The library chapter should be linked to the work on giving oral reports; e.g., the topic (p. 115) "How a Glider Stays Up" needs reference to the 600's of the Dewey Decimal System (p. 372). The library chapter should be used as reference for much writing and speaking; the students should choose their topics and check the library section before going to the library for material.

5. CHAPTER VI (Learing About English Grammar--Part One)

This chapter should be taught as a concentrated unit, with full attention to the oral and written exercises. The chapter is intended to give a sounder theoretical basis for the description of the English language. (Testing should be kept to a minimum and should not constitute more than 10 per cent of any final examination in English.)

The section on the sentence patterns (Chapter VII, p. 256 ff.) is to be left till Grade X.

6. CHAPTER IX (Learning to Punctuate Sentences)

This chapter may be used as both a reference guide and a unit for intensive study. Most time should be spent on the specific problems of the students as revealed by their composition work. The topic is also important in the chapter on oral composition and oral reading. The emphasis should be on "hearing" the punctuation signals and interpreting them as a shorthand of intonation. Again, the purpose is not to memorize rules, but to achieve clarity of meaning in writing.

7. CHAPTER XIII (Learning to Write Letters)

Only the material dealing with personal letters should be taken in English 9, and even this section of Chapter XIII can be considered optional. Material to be covered would include pages 435 to 446. Material on the Business Letter will be left until English 10. Ideally, the teaching of informal letters is best done when some occasion occurs that requires a letter.

8. CHAPTER XIV (Learning about Usage)

The formal study of this chapter is to be left to Grade X. In Grade IX it serves as reference only.

ENGLISH LANGUAGE 10

Prescribed Text

Penner, P. G. and McConnell, R., Learning English, Macmillan

In English 10, those chapters of the text not covered in English 9 will constitute the course. As in English 9, the teacher is urged to use the material in the way that is best suited to the special needs of his particular class.

Focus of English 10 Language

The key word in English 10 is precision. Moving from a course designed to develop perception in English 8 to a course stressing organization in English 9, the student in English 10 will be challenged to write and speak with subtlety and precision. Continued reading in the history of English, linked with a developing understanding of the doctrine of usage and an accurate grammatic description of the language, should assist the student in achieving this precision. Of paramount importance in achieving the aims of English 10 will be the study of the sentence as it is presented in Chapter VIII of Learning English. Teachers should note that careful study of and practice in various forms and lengths of written composition are necessary to achieve the fundamental aims of the course.

Material to be Covered in English 10 Language

1. REVIEW

The English 10 language programme should include a brief review of the more important aspects of English 9, especially the paragraph and the history of English. Study of the paragraph should continue throughout the year. Students should write numerous paragraphs and some of these can be used to provide material for paragraph study. Emphasis in English 10 will be on writing various forms of exposition. (Teachers are referred to the sub-section, New Categories, on page 10 of this Guide.) The section on argument, omitted in English 9 (pages 65-69 in Learning English) should now be covered. It is suggested that the best way to review the history of English will be through reading assignments dealing with language. The literature course makes some material of this nature available, but teachers are urged to assign material beyond this. Acquisition by the library of suitable material on language is strongly recommended.

2. CHAPTER III (Learning about English Words)

Words and vocabulary can be taught as a unit or combined with various types of composition. If the latter method is used, the following sections could be taught in conjunction with the study of exposition: "Roundabout Language," pp. 75-76; "Denotation and Connotation," pp. 82-89. Similarly, when teaching poetry, teachers can refer to "Figures of Speech," pp. 91-103. Students should, however, be encouraged to see that figures of speech occur not only in poetry, but in all speech that is concrete and vivid.

3. CHAPTER VII (Learning about English Grammar, Part Two)

Several periods should be devoted to a study of typical English sentence patterns as they are outlined in this chapter. The emphasis in this section is on giving the students an understanding of the special quality of the language which they are learning to speak and write with precision.

4. CHAPTER VIII (Learning to Build Sentences)

Since the sentence is of considerable importance in attaining precision in writing, this chapter should be treated fully in English 10. The teacher should realize, however, that the emphasis is to be on building sentences and not on analyzing them. Continued effort should be made to relate the work of this chapter to the students' work in composition, and special attention should be given to the particular types of sentence errors that the class actually does make.

5. CHAPTER XI (Learning to Read and Make Reports)

A major part of the written composition in English 10 will be in the form of reports. Chapter XI should, therefore, be covered in detail. The teacher will probably find it most natural to relate this material to Chapter V (Making Oral Reports) and Chapter X (The Library). It should be stressed that when a report involves the condensing of library material, this should be treated as a different kind of writing assignment from that requiring the student to think and organize compositions based on his own experience.

6. CHAPTER XII (Learning to Build Longer Compositions)

In English 10 the term "Longer Composition" will refer to work that is three or four paragraphs in length. The emphasis in teaching longer compositions should be on such matters as fulness of development and precision of expression. Mechanical aspects of writing such as spelling and punctuation, although not to be neglected, are not to be stressed to the detriment of such matters as organization and precision. (See section, Written Composition, pp. 8-13 of this Guide.)

7. CHAPTER XIII (Learning to Write Letters)

This chapter is to be considered as optional material. If the chapter is taught, the emphasis should be on the body of the letter, although matters of form will, naturally, receive consideration. The aim in teaching this chapter is to help the student to write clear, courteous and emphatic business correspondence.

8. CHAPTER XIV (Learning about Usage)

Since it is not possible to give detailed instruction in the thousands of small matters that contribute to exact usage, the emphasis while teaching this chapter should be on developing in the students a sensitivity to what is best in our language and to what is appropriate for different linguistic occasions. (See section, Usage, pp. 14-15 of this Guide.)

PART V: SUMMARY

TEXTS	Grade VIII The Craft of Writing	Grade IX Learning English	Grade X Learning English
ORAL	Regular practice (Unit 3 - Exposition)	Regular practice (Chapter IV)	Regular practice
WRITTEN	Description Section II Narration Unit 1 Unit 2 Exposition Unit 3	Chapter II Chapter XIII - Friendly letter	Chapter XI Chapter XII Chapter XIII - Business letter
HISTORY	Incidentally	Chapter I	Outside Reading Review
GRAMMAR	No formal class instruction	Chapter VI	Chapter VII
SENTENCE STRUCTURE	As needed	As needed	Chapter VIII
USAGE	Section III, Unit 3 Lessons 4 and 5 and also as needed	As needed	Chapter XIV
PUNCTUATION	Section I, Unit 2 Lesson 2 pp. 21-28	Chapter IX	As needed
SPELLING	From writing problems	Chapter V	As needed
VOCABULARY	Regular practice	Regular practice	pp. 75-76 Chapter III pp. 82-89 pp. 91-103

PART VI: LANGUAGE REFERENCE BOOKS

Note: The following list contains titles that will be of use to the classroom teacher. With one or two exceptions, they are not guides to teaching, but they do offer invaluable background material on usage, grammar, history of the language, and style. Most of them are easily obtainable; many of them are available in paperback editions. These books should be in all secondary school libraries.

1. Altick, Richard D., Preface to Critical Reading, Holt, 1956. A thoughtful approach to reading beneath the surface of writing. Particularly useful to the teacher who wants to become a better reader of what he is obliged to mark.

2. Baugh, Albert C., A History of the English Language, Appleton Century, 1936. A standard history of English. A full and readable text for reference purposes.

3. Bryant, Margaret M., Modern English and Its Heritage, Macmillan, 1950. A fairly standard history which contains useful material on word formation.

4. Dashwood-Jones, D., Patterns for Writing, Gage, 1962. A new approach to grammar, designed for use at the junior secondary levels.

5. Dean, F. L., and Wilson, K. G., eds., Essays on Language and Usage, Oxford, 1963. Over 30 essays on a wide range of subjects and in a wide variety of styles. The essays are by established writers, and the anthology provides an excellent introduction to recent ideas on language and usage.

6. Evans, Bergen, and Evans, Cornelia, A Dictionary of Contemporary American Usage, Random House, 1957. The best equivalent of Fowler for American usage, Particularly good on the distinction between synonyms and for lists of clichés to avoid.

7. Fowler, H. W., A Dictionary of Modern English Usage, Oxford, 1926. Although somewhat dated, this is the standard work on the subject. Almost a requisite for anyone interested in English. (See also item 12 on the following page.)

8. Gowers, Sir Ernest, The Complete Plain Words, Her Majesty's Stationery Office, 1954. Concentrates on advice regarding choice of words. Most of the advice is lucid and useful.

9. Hook, J. N., The Teaching of High School English, Ronald, 1959. More than anything else this is a methods book. It includes a collection of ideas and suggestions for use in the English class. Covers literature as well as language.

10. Laird, Charlton, and Gorrell, Robert M., eds., English as Language, Harcourt, Brace and World, 1961. This is a useful selection of material on the English language. The selections are from a wide range of writers in time. There are especially useful examples of dictionary entries.

11. National Council of Teachers of English, *The English Journal*, 508 South Sixth Street, Champaign, Ill. A copy of this useful journal should arrive monthly at every secondary school. Separate editions for elementary teachers and for college teachers of English are also available. Published monthly, September through May.

12. Nicholson, Margaret, *A Dictionary of American-English Usage*, Signet, 1958. This is based on *Fowler's Modern English Usage*. It brings parts of Fowler up to date and adds new items on American usage.

13. Perrin, P. G., *Writer's Guide and Index to English*, Scott Foresman, 1959. This standard college composition text has a dependable rhetoric and an extensive index with full, clear comments on matters pertaining to language, grammar, and usage.

14. Pooley, Robert C., *Teaching English Usage*, Appleton-Century-Crofts, 1946. Contains comments on a number of specific usage problems with some suggestions for teaching them.

15. Potter, Simeon, *Our Language*, Pelican, 1950. A short readable history of the language. Good for additional examples of changes in English.

16. Read, Herbert, *English Prose Style*, Beacon, 1952. A stimulating introduction to the study of style in prose. Provides also excellent examples of prose style from Wycliffe to Faulkner.

17. Roberts, Paul, *Patterns of English*, Harcourt Brace, 1956. Designed for use in high schools, but offers a clear introduction to one of the so-called new grammars.

18. Roberts, Paul, *Understanding Grammar*, Harper, 1954. A useful book for teachers who want to keep thinking clearly about grammar.

19. Schlauch, Margaret, *The Gift of Language*, Dover, 1955. Excellent for general information about language. Contains a brief history of English and has a chapter on family relationships among the world's languages.

20. Summey, George, Jr., *American Punctuation*, Ronald, 1949. Probably the most authoritative treatment of punctuation available.

21. Waddell, Robert, *Grammar and Style*, Dryden Press, 1951. In some ways just another composition text, but this one has several first-rate chapters on the errors that composition teachers should notice in student writing.

Junior Secondary English Literature

ENGLISH LITERATURE 8

Statement of Objectives

The purpose of this course is to give the pupil the opportunity for wide exploration in the various forms of English literature. In the choice of books, stress has been put on the forms of narrative as being the most enjoyable for the Grade VIII pupil. The specific aim of the course is enjoyment. This does not mean that an effort to cultivate tastes should not be made. For real and increasing enjoyment, the pupil should be given some criterion of values. He should begin to develop a curiosity regarding the techniques used to gain effects. He should be aware of what he likes, and also ask himself how the author has brought about the result. Specifically, he should develop the ability to:

1. Perceive the experiences expressed in the literature.
2. Express them in his own words.
3. Support his discussion.
4. Form critical opinions of success or failure, strengths and weaknesses.

The student's own personal response is the important feature.

Prescribed Texts

Newell and MacDonald, Short Stories of Distinction, Book Society

Warner, Men and Gods, British Book

Gill and Newell, Invitation to Poetry, Macmillan

Steinbeck, The Pearl and The Red Pony, Macmillan

Falkner, Moonfleet, Macmillan

Heyerdahl, The Kon-Tiki Expedition, Nelson

Kaasa and Peacock, Adventures in Acting, Institute of Applied Art

Specific materials have not been assigned for teaching in this area. Teachers have the responsibility to select material that will adequately meet the objectives of the course and the concepts or principles to be learned.

It is suggested that a minimum English 8 literature course would be:

Four short stories.
Four myths and legends.
Ten poems to be taught in class, plus ten other poems to be read outside of class. The latter group of poems would be examinable.
Three plays.
Two of the fiction and non-fiction books.

Course Content

A. Short Stories

An essential aim of this course is to enhance the student's pleasure in reading so that he will grow in discrimination and discernment to become a critical reader.

At this age the average student is at a period of development when he will eagerly read the short story, curious to know what happens next. To ensure that his enjoyment is greater, the student should be made aware of the essence of the short story--human beings in conflict, forces in collision. The aim will be to develop mental alertness for the conflict.

One suggested approach is to have the student ask himself pertinent questions in the course of reading the story, e.g., What is the conflict? What is at stake? How are the characters affected? What is the probable solution? Why were certain incidents introduced?

Another suggested approach would be a class discussion following the initial reading of the story. From students' opinions the teacher could aid the students in perceiving the reason for the struggle, and what it is that is at stake. By using this approach the Grade VIII student may begin to define the theme that enlivens the narrative and justifies the struggle. The student should be encouraged to perceive the keynote of the story and begin to wonder why the author wrote it.

The teacher's role in the foregoing approach is that of a guide leading the students toward an interest in and an understanding of the foundations for their opinions, judgments, likes, and dislikes. The student should be encouraged to perceive the experiences expressed in the literature and he should be encouraged to express these experiences in his own words. It is anticipated that the teacher, through the year, will assist the student in developing an ability to express critical opinions. Further, the student should become aware of similar points of view in various forms of literature which he has read.

The following is cited as one possible approach to The Open Window:

1. Read the story aloud, with the class reading silently.

2. Explain briefly the meaning of "romance" as it is used in the last line of the story. It may be misunderstood.

3. Ask the class if they expected a different ending.

4. Go back and read the first three concise paragraphs to illustrate that much significant information is given. The class might be asked why the author chose to make Vera's victim a person suffering from a bad case of nerves.

5. Note that the third paragraph is ironic in view of the story's development. Does the class find amusement in the irony?

6. On a second reading does it now amuse the class to watch Vera at work on Mr. Nuttel? Some may feel sorry for Mr. Nuttel. The teacher should seek their opinions and their reasons.

7. The character of Vera might be discussed by asking why she does this sort of thing.

8. The class should consider each of the last six paragraphs as a possible ending. They might consider how different the effect would have been if the author had ended at any one of these points. In what mood would each possible ending leave the reader?

Integration with Composition

A variety of composition assignments may be developed which would effect a wider appreciation of this story:

1. Write another story in which Vera goes to work on another person. Try to maintain the spirit of the character of Vera as it is already developed.

2. Write a sequel to the story involving Mr. Nuttel.

3. How would Vera write the story of Mr. Nuttel's visit? Write Vera's diary entry for that day.

4. How would Mr. Nuttel tell the story? Imagine you are Mr. Nuttel and write a letter to your sister recounting the experience you have just had.

B. Myths

Aside from being interesting in themselves, the stories in Men and Gods can do much to help the student enrich his reading, his writing, and his general perception:

1. He should see that, no matter what the period or the setting, good stories are patterned on life and should express some kind of truth about life. This truth in good fiction is almost universal in its application.

2. Most stories, in all the years since man has learned to use a language, are attempts to find explanations, to resolve basic conflicts, to express man's wonder about himself and the world.

3. Because the world's history involves a good many centuries and because the world itself offers a wide range of topographical features and folk customs, the variety of settings is almost unlimited. The basic plots, however, are relatively few. If the student looks for the essential conflict and its resolution, he will soon be able to prove this for himself. He will discover that man's curiosity and search for explanations is as much a part of modern stories, such as The Gun Slinger and The Space Man, as it is a part of the ancient myths. Steinbeck, in The Pearl, looks back to mythology for prototypes of man in the grip of relentless fate.

4. Since the stories of the myths are so basic to man's thinking and have been a part of man's life for so many centuries, it is inevitable that many of the names have become a part of man's own vocabulary. Who, for instance, has not heard of Cupid? of Neptune? The student should realize that the educated person can multiply these two examples many times over. He might enjoy the fun of adding classical names to his own vocabulary and have the class criticise their aptness or validity.

The following is cited as one possible approach to teaching the selection The Golden Fleece.

1. Before reading the selection ask the students for their understanding of the word "argonaut." Students might also be asked what kind of group of men might be called "argonauts"? Why?

2. While reading the story the students may be asked which meaning they associate with the word "fleece"; e.g., grain from the Black Sea coast, actual gold, sheepskins used for extracting gold from silt, or wealth from the trade with the East?

3. After completing the story, the students might be asked for parallel stories of quest; e.g.:

   (a) Are the astronauts today's argonauts?
   (b) What could be considered the "golden fleece" sought by today's astronauts?
   (c) What was the "golden fleece" of the Kon-Tiki Expedition?

4. After reading and discussing, the students might be led to consider the permanent value of the symbol of the "fleece" in relation to man's journey through life. Discussion might refer to parallel items in the story of Cadmus and the story of Noah.

Integration with Composition

1. How is the story of Alexander Mackenzie's voyages like that of Jason? How do the stories differ?

2. Was Mackenzie's "fleece" beaver pelts or a road to the western sea?

3. Do you think that science fiction may be the epic story of our time? Why? Or why not?

C. Poetry

In poetry, more than in any other field of Grade VIII literature, the approach of the teacher will vary, as will the response of the class. Notwithstanding this fact, every school can determine a core of about 10 poems which should be studied throughout the school. Many students will read at least twice this number.

Students should develop the ability to:

1. Express their own appreciation.

2. Express their own criticism, factually substantiated.

Approaches to the Teaching of Poetry

Because of the wide range of responses likely to be found at the Grade VIII level, there is danger in any form of stereotyped approach. Here are some suggested avenues:

1. With students that have not yet achieved much appreciation of poetry, a dramatization of the more fast-moving narrative poems can be effective.

2. To open the students' eyes and ears to the effectiveness of the poetic medium, the teacher may compare the reading of prose to the reading of poetry.

3. In many cases the approach may be simply that of the short story--the noting of the atmosphere, the foreshadowing, the rising tension. The teacher should help the student develop a sensitivity to the hints and clues which foreshadow the end.

4. The more interested students may experience and enjoy the beauty and imagination of comparisons, as illustrated in The Highwayman; the richness of associated ideas, as in The Slave's Dream; and the purpose and effect of metre and its relationship to rhythm, as in The Shooting of Dan McGrew.

5. In assigning descriptive and narrative compositions the teacher may encourage the interested students to experiment in poetic expression. This experiment should not be made compulsory.

6. Attempts at Hai-ku, the limerick, the four-beat alternate rhyme stanza, even the rhymed epitaph may all afford the students pleasure and some sense of poetic accomplishment.

D. Prose Selections

Steinbeck's The Red Pony and The Pearl

The Grade VIII student should be introduced to the discipline of searching for the keynote of the shorter novel. The aim at this level is to encourage the development of critical reflection and sincere effort to interpret what is read. This is the indispensable step in becoming a mature reader. By the end of this year the student should have moved from the role of the passive reader toward that of one who is now learning to reject false values and feeble sentiments.

The reading of the younger student tends to be limited to those novels that deal with lively, exciting, on-the-surface experience. Light, frothy fiction, because it distorts the truth, suspends the development of his mind and spirit. It is expected that the Grade VIII student will learn a more mature approach. He should learn to ask himself: Does this novel tell the truth about human experience? He may reasonably be expected to interpret emotions from actions, and to become aware of inner feelings that are not indicated by overt actions or histrionics.

The teacher's role is to preserve, and foster, the delight of reading through the study of the writer's art. Again the teacher should see himself as a guide in developing the student's personal reading skills, maturing his reading interests, and forming his critical judgments.

The Pearl

In The Pearl the student should perceive the experiences of the individual struggling to survive civilization. An appreciation for the writer's sensitivity to the real life situation should be developed, as he foreshadows the end, in his record of the conflict between man and relentless fate.

In reading The Pearl it is hoped that the student will appreciate that it presents life as it is--disordered, haphazard, fragmentary, puzzling, bewildering. And yet a certain order becomes apparent. It does not compromise with truth; it does not mislead the reader.

The following is cited as one possible approach to The Pearl.

There are many ways of approaching this form of narrative. The teacher may decide to read through the whole story with the class, or he may briefly introduce the story and read just enough to get the class into the story.

As the reading progresses, the class might be asked: What suggestions are there that trouble is brewing? Does Kino react to his new situation as we would expect him to? What impression is the writer trying to give of the doctor? What would you suggest are the pearl-buyer's thoughts as he compulsively juggles the coin on his knuckles and drops it, unseen, in his interview with Kino? Is suspense found here? What is at stake? What do you think Kino will do now? What would you do if you were Kino? Juana? What is the solution? What is Kino fighting against? Can he win? Are you satisfied with this last chapter?

Having finished the first reading, the class might be asked to look more deeply into this novel. The teacher might structure a situation in which the students pose questions. These questions should be directed to the class, with the teacher offering his opinion when it is sought.

Following this the teacher might direct more searching questions to the class. This may be done with the whole class or with a portion of the class. The teacher might take advantage of the varied silent-reading notes and establish seminar groups as students complete assigned reading. Seminar groups could encourage the students to reflect upon their reading.

The following questions could be used in the class or as guides to the seminar discussion: Why does Kino offer the pearl to Juana for her to throw? What do you think they were both recalling at this moment? Why does Juana now decline to throw away the pearl? Do you think they gain a tragic victory over their environment? Why does Steinbeck interrupt the action with a description of the fish in the bay, of the mice and the hawk?

The Red Pony (The Gift)

This story should also lead the student to appreciate the author's sensitivity to real life and his ability to record events concisely.

E. Longer Prose Selections

Moonfleet and The Kon-Tiki Expedition

Very often too much time is spent on the longer prose selections. Teachers are usually aware of the interest span for a class and are therefore aware that too protracted a study creates tedium. Few pupils take longer than a week to read a story. A series of lessons to develop the understandings of the novel may be carried out during the reading and for a limited number of periods afterwards.

The following outline is cited as one possible approach to studying a longer prose selection:

1. The teacher briefly introduces the story, stressing whatever background might motivate the most interest.

2. The teacher reads aloud, while the class follows silently, a first short section and follows it by discussion to be sure that pupils understand the setting and the opening situation.

3. The students should then read ahead as rapidly as they wish. They are usually much encouraged when ample class time is allowed for silent reading.

4. The novel or non-fiction narrative may be divided into four or five segments for study. This encourages a wider grasp of meaning than the chapter-by-chapter approach.

5. Each segment may be assigned to be read by a certain day so that there may be discussion and written work may be assigned to help them grasp the meaning. Teachers are referred to Teaching Language and Literature, by Loban, Ryan, and Squire (Harcourt, Brace and World, 1961), for excellent ideas for teaching the novel. Chapter Six, "Literature: Basic Approaches," is especially useful here as well as for No. 6, below.

6. Evaluation should discover not only whether the pupil comprehends the selection, but also whether he

   (a) has learned to appreciate the differences in character;
   (b) has grasped the idea and theme;

(c) is aware of some of the simpler devices used in fiction; e.g., foreshadowing or the skilful use of dialogue to reveal character, establish the setting, and develop the plot. (Compare with the one-act play.)

The Kon-Tiki Expedition

This book opens a new field of reading to many students. It may be their first realization that the adventurous non-fiction story can be as exciting and as filled with suspense as the novel. Their interest having been aroused, they may be encouraged to read such books as Annapurna, People of the Deer, I Married Adventure, 20,000 Leagues under the Sea, The Overloaded Ark, Aku-Aku, and Scott's Last Expedition.

The teacher should stress the imagination and courage required by men to conceive the idea and then overcome great difficulties in planning and executing such a project. The student should also be encouraged to "read between the lines" in the diary type of writing and appreciate the sacrifices, privations, heroic feats, and ultimate triumphs which are not really stated but only implied.

Certain sections of the book lend themselves to composition projects. The discussion of plankton might lead to a piece of imaginative writing, such as a skit in which someone who delights in plankton as a food tries to convince someone else that he should also eat it. Written or oral reports on sea-life might also be made. Students are usually interested in sharks.

Moonfleet

The adventure in Moonfleet will probably appeal to all Grade VIII students, and it is a novel which can well be dealt with at different levels. The slower students might simply understand the plot of the story and appreciate the simpler aspects of the characters. The abler students could be led to understand the use of foreshadowing, the rather contrived coincidences, the somewhat "black and white" development of such characters as Miss Arnold and Mr. Maskew, the fuller development of Trenchard and Block, and setting and historical background. In discussing aspects of smuggling, the teacher might find Kipling's "The Smuggler's Song" helpful.

Children are usually fond of writing their own adventure stories, and Moonfleet gives some excellent patterns for them to imitate in the chapters "In the Vault" and "The Escape."

Novels on a similar theme which they might enjoy are Jamaica Inn, by Daphne du Maurier, and Barbary Pirates, by C. S. Forester.

Unit Plan

This plan is included as a suggested approach to the study of literature.

The unit method enables a teacher to adapt material to a particular class, and also capitalizes on the interest engendered by such a book as The Kon-Tiki Expedition.

The Kon-Tiki Expedition could establish the setting for a Grade VIII unit on "The Sea."

1. Students read The Kon-Tiki Expedition and do a number of assignments connected with it.

2. Students make reports concerning many aspects of the sea; e.g., Great Barrier Reef, diving, formation of atols, ocean currents, sea-life, sharks, etc.

3. Students read short prose and poetry selections dealing with as many aspects of the sea as possible. One must be careful that these are of literary merit so that the unit may be a study of authors' reactions to the sea, and not a seeking after facts about the sea. Following is a sampling of selections that might be used, though the list may be expanded indefinitely, depending upon what is available:

   From the textbooks: "Sea Fever" (Masefield), "Christmas at Sea" (Stevenson), "The Ice Floes" (Pratt), "The Fourth Man" (Russell), "Jason--The Voyage of the Argonauts" (Warner).

   From other sources: "All Day I Hear the Noise of Waters" (James Joyce), "The Shell" (James Stephens), "The Shark" (E. J. Pratt), "The Wreck of the Hesperus" (H. W. Longfellow), "Fascinations of Deep Sea Diving" (Philippe Diole), "Soaked in Seaweed, or Upset in the Ocean" (Stephen Leacock), excerpts from The Nigger of the Narcissus (Joseph Conrad), excerpts from The Silent World, especially "Shark Closeups" (Capt. J. Cousteau).

4. Students next get, from the library, fiction or non-fiction books dealing with any aspect of the sea. When each student has finished reading his book, he discusses in writing the attitude of the author to the sea, e.g.: Was it a lovely sea? a savage or cruel sea? a friendly sea? a living sea? an adventurous sea? The assignments on the books read could certainly be varied, depending upon the type of students and their interest in the topic.

F. Drama

Adventures in Acting

In Grade VIII the approach to drama should be primarily for fun. It is hoped that enjoyment will come from the vicarious participation in human situations and experience. The main method of teaching should be classroom participation in reading, and, perhaps, acting some of the plays.

Possible Approaches

Students should be encouraged to participate in skits, mime, and three-minute plays.

It might be possible to associate some of these plays with some of the themes expressed elsewhere in the course. If the teacher wishes to pursue this approach, he might, for instance, associate the play, Jinsey; the poem, The Slave's Dream; and the short story, The Fourth Man.

With superior students it may be possible to seek the following broad understandings:

1. Interpretation of human motives.
2. Interpretation of emotions.
3. Portrayal of emotions.
4. More critical and thoughtful approach to television plays and the movies.

ENGLISH LITERATURE 9

Section I: Introductory Statement

The development of the students' ability to enjoy and understand literature should be the central aim of the teaching in Grade IX, as in all other grades. Without enjoyment and understanding the skills and information acquired will be minimal, largely mechanical, and quickly forgotten. With enjoyment and understanding, literature will become a permanently valuable part of the students' lives and will help them to develop lifelong skills of reading and listening and of speaking and writing, together with many valuable insights into many areas of human experience, as well as perhaps some information.

In Grade IX, objectives laid down in Grade VIII continue to be operative and basic. These include expanding literary experience with new examples of literature; deepening the awareness of character, ideas, and language; beginning to recognize the elements of literary technique; developing elementary criteria of literary value; and starting to form, express, and support personal critical judgments. To these a new objective is now added. This is the ability to recognize the main literary forms and begin to appreciate their special powers and qualities. To make this end possible, the course includes examples of the main literary forms.

In teaching the forms, the emphasis should be on the experience with the examples, on the recognition of the inherent qualities of these forms, and on their differences from the others. Students should be helped to develop an understanding of the power of each form to communicate particular kinds of human experience.

Familiarity should be developed with such literary terms as are helpful in explaining and discussing the various works. The teacher should use his judgment about the ability and interest of his class in deciding what and how many terms to introduce. Students should be encouraged to reach an understanding of such terms but should not be merely required to memorize definitions of technical terms. Neither should they be given exercises or examinations in joining literary labels to examples of formal features.

In general, teachers should try to develop a variety of approaches to each work and form. Teachers should help students to make their own responses by encouraging discussion and drawing out the implications of statements in such a way that the students become aware from their own thinking of the difference between naive and mature responses. No response should be rebuffed or rejected out of hand. A wrong response can be the beginning of a process of enlightenment and appreciation. Even an expression of hostility can be the start of active reconsideration, but the snubbing of a genuine reaction can only produce the protective indifference from which nothing can be developed.

Students should be encouraged to deal critically with the ideas they meet in various works. They should be helped to understand, discuss, and evaluate the underlying ideas involved. Teachers should help students to become emancipated from the attitude that because something has been printed and is on the course of studies it must be praised. Critical questions and independent opinions on the part of the student should be regarded as an achievement of good teaching, not as an attack on the authority of the teacher. The teacher should also realize that if he is to encourage critical thinking, he must himself set an example of how to think critically. If he makes clear the basis of his judgments, he will find that he is set free from stereotyped reactions to literature and will have genuine enthusiasm and interest to communicate.

Students should not be offered statements of themes and morals as a substitute for literary experience. Above all, they should not be given mimeographed sheets of notes by the teacher telling what is to be known about each work. This practice must be regarded as bad teaching. Induction from examples rather than prescription should be regarded as the normal method of bringing students to generalize and reach conclusions.

The goal of having students enjoy and understand literature should determine the teacher's approach to this course as it has determined the course itself. The materials provided offer the teacher a wide range in which to choose works he considers interesting and valuable. He is also given the freedom to choose appropriate methods for presenting each work of literature and attaining the objectives of the course. This freedom carries with it the responsibility for making the required decisions and bringing enthusiasm and understanding to his classes.

Extensive Reading

Extensive reading must be a required part of the total English programme--novels, short stories, biographies, essays, plays, poetry and periodicals. Opportunity for a continuing pleasure in reading can be given through utilizing all possible resources. Every English classroom should have a paperback library to supplement the texts. The teacher can then refer to specific relevant books. The resources of the school library and the public library, too, should be utilized as fully as possible. Rigid reading lists should be avoided at all cost. Book report assignments should be made meaningful by relating them to the class study of various literary forms.

Section II: Course Outline

The teacher is responsible for interpreting the course of studies and developing from the materials provided a specific course aimed at achieving for his particular classes the maximum realization of the objectives of the course. The material in the sections following dealing with the teaching of the various forms is not meant to be prescriptive. Neither is it to be considered as raw materials for teaching, as something to be explained to students and passed on in notes. It indicates a direction and a method and is meant to be helpful to teachers in developing their own methods and approach.

While various courses will be developed, it is recommended that the minimum course material include six short stories, two Shakespeare selections, one Shaw play, two novels, six prose selections, and ten poems.

Assuming 80 hours a year to be devoted to the teaching of literature, the following minimum time allotments are recommended: 12 class hours each for the novel, the short story, and the poetry; 8 hours for the drama; and 6 hours for non-fiction prose. The above allotments make up less than two-thirds of the time for teaching literature. The margin given allows thirty hours for the teacher to emphasize, as he sees fit, those parts of the course which his class needs most and which he feels he teaches the best.

Suggestions for Adjusting the Materials for Special Circumstances

The programme outlined here is intended for the average and the superior students of literature. Obviously, classes of less able students will present special problems not necessarily covered in the given suggestions. In such circumstances the teacher may choose literary materials from those offered in the course which he feels are more easily understood by such a class, or he may teach a novel, let us say, like *The Old Man and the Sea* without stressing the symbolic implications, but placing, rather, more emphasis on the narrative level. He may find that an extensive use of *The Accomplished Reader* will assist his students in grasping concepts that will raise the level of their literary appreciation; or that a remedial reading programme will free some of his students from a disability in literature.

With classes (or individuals) in this category it is particularly important to select materials that will engage rather than repel. The course offers a wide range of materials so that teachers may choose judiciously in accordance with student needs and capacities. Furthermore, teachers can adjust the level or intensity of their teaching to the intellectual qualities of their students. The course is addressed to the needs of the majority, but provides resources that allow for modifications required in special circumstances.

At the same time, teachers may want to use supplementary text-books in exceptional cases. The following are suggested merely as examples of what might be used:

For a novel, *Shane*, Nelson; for a short story, *Stories for Action and Adventure*, Dell Publishing; and for drama, *Adventures in Acting*, Institute of Applied Art.

Prescribed Texts

Short Stories

Harrap Book of Modern Short Stories, Clarke, Irwin.

Plays

Davies, *Shakespeare for Young Players*, Clarke, Irwin.

Shaw, *Androcles*, *Pygmalion*, *You Never Can Tell*, Longmans.

Novels

Gallico, The Snow Goose, McClelland and Stewart

Conrad, Typhoon, British Book

Hemingway, The Old Man and the Sea, Saunders

Saroyan, Human Comedy, Longmans

Note: Not all classes will be expected to study all titles. It is permissible to order all four titles provided the number ordered does not exceed that number which would be ordered for two titles under the "B" issue requirement.

Prose

Prose Readings, Longmans

Poetry

Poems of Spirit and Action, revised edition, Macmillan

Reading

Gibbons and Dawe, The Accomplished Reader, Book I, Bellhaven House

It is suggested on p. 24, that the text, The Accomplished Reader, belongs to both the literature and the language programmes as it can be used in a variety of ways to facilitate instruction in both reading and writing. Some specific suggestions as to how The Accomplished Reader might be used are outlined in Section VIII, Intensive Reading, pp. 62-64.

Section III: The Short Story

Objectives

Since the study of the short story which was begun in Grade VIII will be continued and developed in Grade IX, the teacher may find it helpful to reread the section of the Curriculum Guide which outlines the objectives and procedures for teaching the story in English 8. In English 9 the primary aim in teaching this literary form will still be to lead the student to the greatest possible involvement and the greatest possible pleasure in reading the short story.

There will, however, be several changes in emphasis. In English 9 the student should become aware of the characteristics of the short story form which make it distinguishable from the poem, the play, and most novels and non-fiction prose. He should realize that there are many different kinds of short story: the slick or formula story, the moralistic fable, the adventure story, the tale, the detective thriller, the science fiction story, and the impressionistic narrative. In order to follow the development of subtler short narratives, the student should become increasingly sensitive to the significance of detail, to the development of a story's design, and to the impact created by the conclusion.

Finally, the student should be constantly improving his ability to express and support interpretations of the text and critical opinions about the strengths and weaknesses of the stories he reads. The student should be encouraged to establish the foundations of literary discrimination.

A minimum of 12 periods should be devoted to the reading and study of the short story. If the teacher feels more time can be effectively spent on this literary form, he may use a portion of the 30 hours which have not been accounted for in the minimum programme for literature. At least six stories should be studied intensively. At least two stories should be assigned for independent study. The student may be responsible for these stories even though they are not to be discussed in class. Students should be encouraged to read the rest of the text and to read other collections made available.

Every classroom should have its own library.[1] This could be stocked with paperbacks purchased with school or class money. It may also be stocked with books which the students bring from home. Any well-written books which capture the students' interest may be used. If the teacher is planning to stock modern novels he would be wise to ask parents to sign forms permitting their children to read widely in the best of fiction. A supply of short story collections will make it possible for the students to read further after their interest in the form has been stimulated in class.

Content

One of the objectives of this course is to establish five basic types of literature as unique forms of creative expression: the play, the poem, the short story, the novel and the various forms of non-fiction. Therefore, the short story, as a relatively brief form of prose fiction, should be distinguished as clearly as possible from the other four. It is important to show the student that the theatre experience is different from the poetic experience and that both are different from the kind of experience that may result from reading a well-written short story. (It is also necessary for him to be aware of the similarities between these types.) This preparation will also serve to keep the focus of study on the exciting experience of becoming involved in and reacting to the story as a story.

Every possible effort should be made by the teacher to avoid treating the short story as expository prose. Lists of questions which require only recall of or search for detail should be omitted in favour of questions which lead to interpreting character, to understanding the significance of events, to sensing the setting and mood, and to realizing the impact created by the conclusion of the story.

The student should realize that a short story may present a verisimilitude of life but does not present an exact or complete picture of reality. Behind the scenes stands the author, an individual who selects and organizes the elements of the narrative to create the fabric of a unique artistic experience. Nothing in the story happens by chance; every event and detail is part of the design, a design intended to overwhelm the reader's awareness of the real world and sweep him inevitably toward the heights of surprise, terror, sympathy or understanding.

In To Kill a Mockingbird Atticus Finch tells his children that to understand a person we must see the world from his point of view; we must "get inside his skin and walk around in it for a while." This is what the student should learn to do with the short story--to get inside it and walk around; to see the unique world of the story as the writer sees it.

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[1] See also p. 43.

To become involved in the short story experience the student must be sensitive to the means by which the author captures the reader's attention; he must see how the writer arouses our curiosity about what is happening or what is going to happen; and he must learn to follow the design, the gradual focus of the story upon an exciting, or surprising, or ironic, or meaningful conclusion. If the student develops these abilities he will be better prepared to become involved in the story and, therefore, to enjoy reading it.

Suggestions for Teaching

The teacher should feel at complete liberty to choose his own stories and to decide what approach he can best employ to achieve the objectives of this course with his particular class. The approaches mentioned below are suggestions only.

To emphasize the distinguishing features of a short story (or of narrative prose fiction) the short story may be compared and contrasted with other forms of literature in various ways. Some suggestions follow:

1. Compare a specific story and a play (or any of the other three forms of literature being studied). Decide how each is presented; how the characters, setting and mood are created for the audience-reader. Determine the part played by the author in the presentation. Discuss how the effect on the audience differs. A list of contrasting characteristics may be built up on the board as a result of class discussion.

2. Watch for a movie or television play which is an adaptation of a familiar story or novel. Discuss the differences and similarities of the presentations. A tape recording of a radio adaptation of a story could be made for the class.

3. A scene from a short story may be written as a play which could be presented to the class. Some stories could be converted to documentary reports.

4. Having discussed a narrative idea, the class may be divided into five groups, each group being assigned to write the opening scene of the narrative in one of the five forms. Students should be allowed to choose which type they will write. The best work could be selected by the group for class presentation.

The time devoted to this study need not be extensive. One or possibly two periods should be sufficient. During the development of the unit other unique characteristics may be noted as they arise.

It is difficult to set down methods of leading the student to becoming involved in any literary form. Such a reaction depends to a considerable extent on the teacher's insight and the personal sense of pleasure he communicates to the class. However, there are several ways in which the student can be made aware of the design in a story. Three approaches are outlined on the following pages.

A. Following the Signposts

The student should be shown that the details a good writer introduces are usually significant. He should realize that there is an unwritten agreement between an author and his readers that every detail of plot, character or setting which is emphasized will play a part in the story. For instance, "The Most Dangerous Game" begins with Whitney's observation that there is an island nearby, an island that is a mystery. The reader is assured that the mystery of this island is important and that it will be solved later in the story.

With this first detail the student should begin to speculate about what is going to happen. Each new detail makes the direction of the story clearer: the name of the island, the sailors' reactions, the reason for the men's journey, the discussion about the hunter and the hunted. Each new detail makes it possible for the reader to make more accurate guesses or anticipations about what is to come. Learning to anticipate is an important part of following the development of a story and of becoming involved in it.

With each new detail the reader's interest is also focused more sharply on what the writer thinks is important, on what he wants the reader to see and think. The student should be shown how to become aware of this focus or emphasis by following the signposts in the details and by realizing their significance. The emphasis in this story is on Zaroff's pursuit of Rainsford. The significance becomes clear when the student realized what Rainsford learned about the hunter and the hunted from his experience.

This approach, following the signposts, is most effectively used when the student is looking at the story for the first time. A few carefully selected paragraphs can be studied intensively through questions and discussion. From their analysis of detail the students can speculate about what is going to happen, make inferences about the characters, and decide what the writer thinks is important. The teacher should focus his students' attention on the developing conflicts, on the aspects of character emphasized by the author, on the setting, suspenseful statements and any other clues which compel the reader to keep reading. After finishing the story they should discuss the accuracy of their anticipations and, if necessary, reach new conclusions based on a complete reading.

B. Beginning with the Conclusion or Impact

This approach is a reversal of the one mentioned above. After arousing the student's interest, the teacher directs the student to read the story and to decide what kind of impact the story makes. It may be a surprise ending, an ironic twist, exciting drama, an enigma or one of many others. For instance, he should see that the impact of "The Verger" is the realization that Mr. Foreman's success was made possible by his inability to read or write. This ironic reversal amuses and satisfies the reader. Guidance by the teacher, discussion by the students and reference to the details of the story may be required before the class can determine what impact the writer intends to create.

Once this has been established the story may be examined to discover how the author has used detail, design, character and setting to create the intended effect on the reader. The character of Albert Edward Foreman, the circumstances of his dismissal from St. Peters, the character of the vicar, the design in three scenes, the change in Foreman's circumstances, the setting in London and many other characteristics contribute to the impact of "The Verger." Questions and discussion which lead the students to discover these means of making the story effective will deepen their understanding and appreciation of the craft of writing.

C. Analysis

Analyzing a story--studying the setting, characters, plot and theme as separate items--can be an ineffectual procedure if it is the only one followed in class. The story's greatest strength is its unity, and it should only be taken apart when this aids the student to put it together again with greater understanding and appreciation.

In studying the setting, which includes time, place and atmosphere, the teacher should emphasize the importance of the setting in the story. "The Ruum" is set in a remote valley in the Canadian Rockies. Fantasy usually needs a remote or exotic setting, but this fantasy requires this particular setting for several reasons. The students should see that "The Ruum" could not have been there for thousands of years unnoticed if the area were populated. The events of the chase also make isolation essential.

The design or plot can be introduced as a development of conflict. "The Ruum" develops the struggle between Jim Irwin and his mechanical opponent. (There is also the struggle within Irwin to control his panic.) The plot or conflict of this story is developed through several incidents which lend to the anti-climax of Jim's being inspected and released by the ruum. The emphasis in plot study should be on the ways in which the author heightens the reader's interest by foreshadowing what might happen to Jim and by gradually eliminating the means by which he can escape his opponent. The significance of the conclusion may also be discussed. Comparing the designs of two or more stories is an effective means of showing the variety of plot forms possible in the short story. It is also an effective means of showing that physical action is not always the focus of interest. Students should be encouraged to use the proper terms in discussing plot but should not be drilled or tested on them.

Where characterization is particularly important in a story, the student should be given assistance in discovering the nature of characters from speeches and actions. He may need assistance in making inferences about them. Characteristics which are particularly important to the development of the story should be discussed. In "The Ruum" the machine's purpose and range are important; Jim's background, his mission and his weight play a significant part.

Students should not be asked to state the theme in a single sentence. They should, however, learn to see the main idea underlying a story and to generalize about the experience which is presented. It is suggested that such discussions be reserved for stories which are obviously written with an idea in mind. ("The Man Who Knew How"; "The Verger"; etc.)

Exhaustive analysis should be avoided. After a general discussion of the story, one aspect, such as plot development, may be studied intensively. There are several chapters in The Accomplished Reader which could be used as preparation for the study of fiction.

Suggested Topics for Composition

Students should be encouraged to write their own short stories but should not be required to do so. Likely the best approach is to allow students to submit an original story as an alternative to a more formal assignment. Quality, not length, is the important factor.

Various practice exercises will prove invaluable in preparing the student to write his own story. Some suggestions follow:

1. Presenting a character through dialogue or dialogue and action.
2. Writing the opening paragraph of a story to capture interest and create curiosity about what will happen.
3. Writing a conclusion for a story which has been read to the class in part.
4. Creating an atmosphere suitable to the action of a story. The assignment may be specific: "Write a brief composition in which you describe a boy waiting to see the principal for playing truant."
5. Choosing a dramatic personal experience: selecting and outlining the events or details in an effective order. (This may be checked by the teacher as preparation for writing a story.)
6. Writing stories or parts of stories based on the structure but not the content of stories studied in class.

More formal compositions which require the student to show his ability to study and appreciate the short story should also be assigned. These assignments should present a problem. The student should be asked to take a point of view, to explain his idea clearly and to support it with quotations or other specific references to a story or stories.

The following topics are suggestions only:

1. Which story do you think is most effectively written? State the reasons for your choice and support your statements.
2. This is a story which you should read! (Selected from outside reading.)
3. The most interesting character I have read about is (student's choice).
4. Writers conclude their stories in different ways. Choose and explain three of them.
5. I learned something significant about (people, life, etc.) from reading (student's choice).

It is recommended that the emphasis in marking should be as much on the content as on the structure of the composition. Some device should be used to provide an audience for the student's writing. Folders, readings, mimeographed booklets, exchange of compositions and tack-board displays are a few ways in which this may be accomplished.

Section IV: Drama

Objectives

It is recommended that the minimum time to be alloted to the dramatic form be eight hours and that the minimum to be taught be two selections from the Davies book of Shakespeare selections and one play from the book of Shaw plays. Generally speaking, the selections in both books are in the order of increasing complexity and difficulty. Teachers who are interested in teaching the drama and find their classes responsive to dramatic material should consider themselves free to go far beyond the minimum requirements of time or material.

In Grade IX the approach to the drama established in Grade VIII should be continued and the range and depth of dramatic experience increased. The outcomes of the study of the drama should be the abilities:

1. to enjoy watching and to appreciate stage performances of plays;
2. to enjoy radio, television, and movie performances, while developing the elements of critical appreciation and judgment;
3. to read the script of a play and translate it imaginatively into stage action;
4. to enjoy reading plays aloud and taking roles in them.

From their participation in the drama part of the literature programme, students should become aware of a range of human experience, character, motives, emotion, and language. The awareness should be developed for the most part by having the students imagine the circumstances of the characters of the play and project the intention of the playwright in speech and actions.

From their discussions of the dramatic selections the students should become familiar with a set of literary concepts which apply to the drama and also to the novel and the short story. These include the differences between comedy, romance, and tragedy; the ideas of character and characteristic speech; an understanding of the concepts of plot, conflict, climax, setting and atmosphere. The student should also become aware of both the power and the limitations of the dramatic forms in contrast to the narrative or expository forms of literature.

Suggestions for Teaching

The main method of teaching should be classroom participation in reading and acting the various selections, accompanied by discussion of meaning and character, aided by information and direction of a kind to facilitate participation, increase enjoyment, and deepen appreciation. The dialogue must be taken from the printed page and turned into speech and action for a play to come alive. The selections should not be studied for detail. Neither should the student be required to know material in the notes.

Readings of plays in class should be carefully prepared to guarantee that the readings be as continuous and dramatic as possible. Parts should be assigned ahead of time so that the students can prepare to provide for a more meaningful reading. It may be a good idea to assign the parts of the first reading to students with self-confidence. Rehearsal of the reading before presentation in class will certainly make it more interesting. It is suggested that during a reading students might have the texts closed so that they may concentrate on the presentation.

The above aims may in suitable circumstances be assisted by cooperation with teachers in history, industrial education, science, etc., to help with background, staging, lighting, and so on. However, the desire to have a particular item well produced should not overrule the principle of active participation for everybody, but should be used to encourage contributions from everybody, although it will be impossible to enact whole plays in the minimum time allowed. However, dramatizing selected scenes will help to establish the nature of the theatre experience (e.g., Scene one in Pygmalion.)

Teachers should be encouraged to use audio-visual aids, such as recordings of plays or scenes from plays. They should also take advantage of radio or television programmes presenting appropriate plays. Experience in observing good drama is more significant than whether or not a particular play is prescribed.

Teachers should use their initiative in taking students to live productions of plays whenever suitable plays are produced in their area. Ways should be found to assist students to attend, such as providing buses and having part of the cost of tickets paid for.

Schools and school boards should regularly undertake to bring to the schools suitable movie versions of great plays. Selection should be made from such fine movie versions as Hamlet, Julius Caesar, Henry V, Richard III, Major Barbara, Androcles and the Lion, and Pygmalion. Seeing such movies may be worth several hours of class work in building up an appreciation of the drama.

The experience with the drama may be used as a basis for essays or questions showing understanding and appreciation. Topics for writing may, for example, be based on the differences between Shaw's or Shakespeare's characterization or use of language or of ideas. Comparisons may also be made between the dramatic and the narrative literature of the course. Students who are interested in creative writing may be encouraged to write playlets of their own or to rewrite narrative selections into dramatic form.

Further suggestions about teaching drama appear in the prescribed texts.

Section V: The Novel

Objectives

Among the various forms of expression we put before young people in a sound literature programme, the novel plays a distinctive and highly significant role. The novel is the form of literature most students will read if they become readers at all. The primary purpose, consequently, of including the novel, must be, throughout the secondary programme, to provide the students with an opportunity to come into close contact with good novels and to provide the teacher with books that will enable him to give his students a sound critical base upon which to build a future of reading enjoyment and appreciation. In conformity with the general purpose of the course, the novel, at this point, is also to be used as a means of communicating to the students the broad aspects of novel as form and to give them some insight into its many and versatile capacities and structural variations. These matters must not, however, assume dominance in the teaching, since form cannot really be divorced from content, and students should above all see the books they read as totalities rather than as a collection of literary phenomena with technical labels.

The teacher should devote a minimum of 12 hours to the novel; this may be increased as the teacher sees fit in accordance with circumstances and his own interests. It is suggested that the study of the novel should come in the latter half of the year, to ensure that students will have had adequate time to read the novels assigned.

Content

The teaching of the form of the novel can become a pedagogical bog where teacher and students wander unhappily and fruitlessly about. This aspect of the novel should be communicated simply and efficiently and without pedantic complication. It is necessary only to emphasize by contrast with drama (literature intended to be orally interpreted by actors) and the short story (narrative which is highly selective and voluntarily restricted in its purpose) that the novel is extended narrative which, because of the freedom provided by its length, can present full development to character and plot and can examine in detail all facets of a given theme. Like the drama and the short story, it communicates in such a way as to provide verisimiltude. In other words, one can deal with the question of form simply by arriving at a general definition by contrasting the novel with other literary forms studied. Form is not to be regarded as an isolated characteristic, but rather as a means to an artistic end; that is, a writer chooses to use the novel form rather than poetry or short story because he can best accomplish his purpose with the novel as his vehicle. The form enables him to do what he sets out to do, whereas neither short story nor poetry would fill his needs.

In consequence, various elements of the novel require examination as being those qualities which the writer exploits for his purpose: theme (what truths or values is the novelist concerned to reveal?); plot ... (what narrative sequence does he construct to guide his readers to an understanding of the theme?); setting (what locale is chosen as the stage for the action?); character (what sorts of human beings are involved in the action?). Finally, one must see these elements not merely as distinguishable entities but as parts contributing to the unity of the whole. What contribution to the whole novel is made, for example, by the setting of Conrad's Typhoon? The sea whose horizon is a meeting of sky and water, and the narrow confines of the ship? How do the characters of Captain MacWhirr, Solomon Rout, Jukes, enlighten the reader with respect to Conrad's theme? What purpose is effected by the action, the incidents that make up the plot?

The reader of the novel should also be made aware of particular devices utilized by the novelist to achieve interest and produce pleasure: structure, suspense, humor, symbolism, climax, foreshadowing, flashback, for example.

Approaches to Teaching the Novel

Some Teaching Devices

The ways in which one might teach a novel are obviously infinite. Offered here are merely a few suggestions and a caution. The nature of the novel under discussion will often demand a particular approach and certainly a particular emphasis, and teachers will naturally develop techniques from their own experience and in conformity to circumstances, including the kind of book and the kinds of students they are dealing with. Teachers are encouraged to develop and continually revise their personal methods of approach. The following suggestions may be of some assistance:

1. It is extremely helpful to both students and teachers, if the novel to be discussed is read by the students before any discussion is undertaken in class. The calibre of the students may well determine procedure here. In some classes, it might be more realistic to assign sections of the novel.

2. One fruitful way to teach the novel is to suggest specific points for discussion (e.g., the character of Captain MacWhirr in *Typhoon* or Symbolism in *The Old Man and the Sea* or the function of incident in *The Human Comedy*) and to give the students the opportunity to comment and to offer illustrative support for their views.

3. Alternatively, the teacher might read a number of passages from the novel and ask the students to suggest what contribution to the whole is made by each. It is important here, as always, to give a respectful hearing to whatever students may have to say, and to record suggestions on the blackboard and have them supported by further allusion or discussion. If the required points are not brought forward the teacher should ask questions which will lead students towards the required end. It is always best to guide the students towards personal insight rather than simply to dictate the "right" answer, or to provide them with mimeographed notes of an arbitrary kind.

4. In some classes it might be advisable to look at the novel chapter by chapter and to trace the development of characterization, plot, setting and so forth as it occurs. It would be useful to end the discussions of the novel by summarizing the various discoveries to ensure that students are not left with a fragmented conception of the book. Again, class discussion is a device that should be given serious consideration whenever possible. This approach is particularly appropriate to a book like *The Human Comedy* which is a series of independent incidents rather than of integrated chapters.

5. Careful analysis of specific passages of a novel may well be a rewarding procedure (e.g., the first two paragraphs of Chapter II of *Typhoon*), *but the novel should not become the victim of a painstaking page-by-page analysis.* It is good to alert students to aspects of the novel which can enrich their reading experience; on the other hand, too much of this "close" work will rob them of any pleasurable response. The students should be made aware that if they are to find out what is in the book, they must read it carefully themselves: one effective way of making them aware of this, and encouraging them to read on their own is to protect them from the awesome idea that reading a novel involves a pedantic archaeological survey of the text.

Section VI: Non-Fiction Prose

Objectives

It is important in any programme of literary study designed for young readers to provide extensive breadth in types of writing and extensive range in styles, from the relatively simple to the relatively difficult. The non-fiction prose selected for this course provides considerable variety within its kind of both style and subject matter, so that there is, so to speak, "something for everyone." One of the basic purposes of any course in literature is to offer students an opportunity to see what is available, so that they may find some area of particular interest to pursue with pleasure on their own. That is why breadth is so important in the initial stages of the study of English literature. If we fail to entice some students with poetry or drama, we may succeed in laying a foundation for a lifelong interest in fiction or in some kind of non-fiction.

Similarly, the range within the text in both theme and style, is intended to give the teacher the opportunity to assign the materials on the basis of his personal knowledge of his students' capacities and interests. He can then avoid discouraging the less able and failing to challenge the highly intelligent.

Besides fulfilling its function in appealing to students' interest and abilities, Prose Readings is informative in two respects. First, it is intended as a way of communicating to students the general nature of a variety of standard non-fiction forms: the article, journal, diary, letter, biography, and so forth; secondly, the materials themselves provide information of a specific kind about events, people, human accomplishments, ideas, literature and so forth.

It is suggested that a minimum of six hours be devoted to this aspect of the literature course. The teacher should be free to extend students' involvement in his kind of study beyond this minimum if he feels his students will benefit from it and/or if he feels he can make a special contribution in the teaching of this kind of writing.

Content

The teacher should strive to awaken his students' sensibilities to the various qualities inherent in the types of non-fiction he assigns to his classes. It is, of course, impossible to be arbitrary about the qualities of articles, for example, when we speak generally, but the brief introductions in the text to the various forms offer some assistance here. Much more important, however, than these generalizations are the individual differences within each category and it is here that most effort by both teacher and students must be concentrated. Students should be encouraged to seek for clues to the nature of the writer in his writing, to find and interpret accurately elements of irony, to discriminate between formal and informal writing, to respond to humor, to distinguish between fact and opinion, objective and subjective expression and to begin the process of distinguishing one writer's style from another's. In these respects, the teacher will find the questions following most selections or groups of selections a useful device for stimulating thought along these lines.

Approaches to Teaching Non-Fiction Prose

Some Teaching Devices

Of the many possible approaches to the non-fiction prose which the teacher may use as time and circumstances require, the following are a few concrete examples put forward as suggestions for procedure:

1. Assign a different selection to each of the two halves of the class ensuring that the two selections are (a) from the same category and (b) have basic elements in common, but significant elements of contrast, (e.g., "Across the Sea of Stars" and "Sense and Nonsense about Space"; or the Mackenzie and Thompson journal entries.) In the subsequent class have one student from each half outline the substance of the selection to the class and in the discussion that follows elicit first the similarities and then the differences. Students' opinions should be given unrestrained play, but the teacher should continually demand from his students that they support their opinions by citing evidence from the text or providing a logical basis of argument. This device may be used to bring out differences in style, attitude, point of view, personality.

2. Brief selections like "Mechem in Ce Klasrum" or "Books for Girls" may be read to the class and used as a basis for discussion without preparation. Both are humorous and both are based upon significant ideas. The discussion should be so guided that the significant elements are brought to the fore. (e.g., What kind of books do girls read? Should books be specially written to appeal to boys, girls? What sorts of books can both boys and girls enjoy? Why is the idea of spelling reform ridiculous to Edwards? Is it really ridiculous? Entirely? or partly? What is the relation between spelling and sound? Is it constant? confusing? Can it be successfully revised to satisfy the whole English-speaking population of the world? If so, how? If not, why not?)

3. The teacher may assign a selection for home reading and ask each row to answer in a brief paragraph a different question relevant to the particular qualities he wishes to stress. When the task is completed he may have at least one student in each row read his paragraph to the class. At the conclusion, the teacher may wish either to guide discussion of the qualities or give his own summation and fill in any gaps not covered by the reports. This can best be done with selections where dominant attitudes are obvious (for example, the objectivity of Thomas R. Henry in "The Riddle of the Kensington Stone") or where two attitudes are balanced and equally important (for example, the objective reportage and the compassionate human interest that is made to arise from the facts in Hanson W. Baldwin's "R.M.S. Titanic".)

4. The Anne Frank diary selection and Felsen's "When Does a Boy Become a Man" are excellent pieces to stimulate written or oral work dealing with the problems of the students themselves. The teacher can do a yeoman's service to his students, himself and his community by allowing his students to "sound off" on the teen-ager theme and by using these selections to give his students a sense of identity and, consequently, responsibility.

5. The teacher will find imitation a useful and intriguing device to give his students a sense of style. He should choose, however, an easily imitable style such as Pepys' with which to experiment. Ask students to prepare a diary entry in Pepys' manner, or a journal entry in the style of Thompson. For better students the assignment may well be more subtle, but it is important not to make it difficult, for then it will fail. Properly geared to the students' perceptions, such an exercise will be enjoyable and academically useful and can lead in class to the specific identifications of the stylistic individuality of the given writer.

6. Teachers should not use the non-fiction selections as a basis for examining students for ability merely to recall trivial details which have no relevance to their appreciation of the overall quality of the selections. Certainly, if vividness in the writing results from the precise and careful use of detail, the students should be made to see that as a quality of the writing. It is unnecessary, however, that they retain all these details in their memory.

Section VII: Poetry

Objectives

The basic objective of poetry study in Grade IX, as in any other grade, will be to encourage students to appreciate well-written poems. At the end of the year the measure of the teacher's success will be his students' awareness of the qualities of well-written selections and his ability to respond to them. Factual knowledge about poems without response cannot be considered worthwhile.

It is also intended that the student will be encouraged to respond to poems which are more subtle than those he read in Grade VIII and that the range of study be expanded to include not only narrative but also lyrical poetry. The student should become aware of the way in which poetic qualities transform such narratives as "The Rime of the Ancient Mariner" into something much more than a story. He should also realize that all poems do not have a plot, and that lyrical poems are concerned with a personal response to a particular object or situation. To help the student appreciate lyrical poetry the teacher should make him aware of the various means of incantation used by the poet to stimulate an emotional and intellectual reaction in the reader. While the reader must clearly understand what the writer is saying, it must be understood that his response to the poem is personal and should not be discredited.

In the study of poetry the student should also become aware of some of the various forms in which lyrical expression may be presented. In the text there are several examples of each of such forms as simple quatrains, free verse, the song, and the sonnet. By examining and contrasting lyrics in various forms, the teacher should make the student aware of the distinctive characteristics of several kinds of poems, and the effect of form on the content. The study of poetry in Grade IX, then, will focus on the poem as a unique form of literary experience, on narrative and lyrical as two kinds of poetry, and on lyrical poetry as a kind of poetry which may be presented in a variety of forms.

As in Grade VIII, students should continue to express their own responses as well as their criticisms factually substantiated, but they will now include more precise criticisms and will use some technical terms meaningfully. Teachers should not give extensive notes on the terms, but where it can be presented naturally as a useful and economical practice in discussion, the appropriate term should be introduced, clearly defined and applied appropriately to the poem. Practice in tagging images with terms should be avoided. Understanding what is being compared in a metaphor, and what effect the writer is attempting to achieve, is much more important than being able to identify the figure of speech. The terminology of metrics should also be avoided. The student should be made aware of the rhythmical movement in the lines and its suitability to the poem. The artificial scansion of poetry does not aid understanding or appreciation. Such terms as "metaphor," "simile," "personification," "image," "onomatopoeia," "alliteration," "rhyme," "stanza," "couplet," "quatrain," "sonnet," "ballad," and "lyric," will likely be useful and may be considered minimal.

In his responses to the poem, the student should give his own interpretation supported with facts within the poem. At no time should the teacher accept vague generalizations, nor should he impose arbitrary interpretations.

Students at all levels of ability should study some poems of each type. The minimum time allotted to poetry is 12 hours, but teachers will be able to go beyond the minimum time if they wish. As there is a range of difficulty, particularly in the lyrical poems offered, teachers will be able to choose those most suited to the ability of their students.

Content

Students in Grade IX are expected to be able to distinguish between narrative and lyrical poetry. These are defined as follows:

1. Narrative - a poem which has as its chief purpose the telling of a story.
2. Lyrical - a poem which has as its chief purpose the expression of the poet's response to an experience which has aroused an emotion.

In order to distinguish between these two, students should learn the characteristic elements of each type. They should then compare narrative and lyrical poems to note how a poet's purpose calls for different focus and techniques.

In narrative poems, for example, students should discover that conflict, foreshadowing and climax are essential for telling a story whether it is in a traditional ballad, a literary ballad or a longer narrative form. It is not necessary that they do more than note the variations of a narrative verse. At the same time, students should consider in what ways effective rhythm, imagery and diction contribute to the total effect of the story. There may be an occasional opportunity to relate their understanding of the drama to particular narrative poems. The primary purpose of this study, however, is to illustrate the intrinsic nature of a narrative poem.

Within the range of the lyric--simple quatrains, the concentrated form of the sonnet, and free verse--students should realize the ways in which an emotion may be expressed in different lyrical forms. Although they need not study every kind of stanza in detail, they should learn to see the relationship between the form and the experience in several different kinds of lyrical poems.

Of much more importance, however, is the need for students to develop sensitive appreciation of the varieties of experience that call forth a mood. In the choice of selections for study, the teacher can provide for this growth. One approach might be to read "God's Grandeur", "A Prairie Graveyard", "Winter Landscape" and "Chanson Innocent" as illustrations of different experiences. Students might also study two poems such as "The Ice-Cart" and "Drought" to discover different treatments of a similar experience.

There is need, however, for students to learn how to read lyrical poetry by looking beneath the surface, interpreting the language and responding to the emotional clues present. Close reading of some lyrics should demonstrate the part played by imagery, diction and sounds in conveying the experience. Teachers should encourage students to respond to the visual pictures arising from the appeals to the senses: the word that has wide associations, the imaginative comparisons, the sound effects, and the rhythmical movement in the structure so that their critical responses will be meaningful. At this point, students should be able to identify the poet's intention in the poem and to comment on his success.

From their investigation of both narrative and lyrical types, students should recognize how one differs from the other. By reading "The Ballad of Agincourt", "Dulce et Decorum", stanzas from "Dunkirk" and even "Henry V Before the Battle of Agincourt" they can realize that though the subject is war, the narrative focuses on an event but the lyric on a feeling. A further example could be the treatment of death in "Lord Randal" and in "Death Be Not Proud". Teachers no doubt will find many other combinations for this purpose.

The number of poems studied in depth should be a matter for the teacher to decide but care should be taken not to overwhelm the students with too many for fear of destroying their enjoyment of poetry. Wherever possible, companion poems in terms of form and/or subject could be assigned for extensive reading. In fact, students should be encouraged to read widely in their text and to request that certain poems they like be studied by the class.

Poetry should be heard. The teacher will give meaningful and exciting readings of the poems, and should ensure that students, too, can read poetry with expression. Many of the poems, such as "Main Deep", "Oberon's Feast", "Rider at the Gate", "Daniel" lend themselves to choral arrangements with soloists and unison work. Good recordings of spoken verse, too, can be used to supplement the experience of the students. Students should be encouraged to memorize as much as possible, and to recite poems of their choice.

It is difficult to decide what an "enlightened" attitude to the memorization of poetry should be. Many students dislike memory work but recall the poems with pride and pleasure later in life; others memorize poems ("complete with punctuation") for a test and forget it almost immediately. Many will memorize poems without being instructed to do so; others only under duress. If it may be assumed that there is value in memorizing poetry, then perhaps some suggestions can be made which emphasize encouragement rather than prescription:

1. Wherever possible, the teacher should allow students to choose their own poems for memorization.

2. The teacher should not stress perfection of punctuation.

3. The teacher should encourage students to recite rather than write from memory poems he enjoys.

4. The teacher should show students how to memorize a short poem in class. (Demonstrate one of the methods of memorization, or tell the class to pay close attention and memorize the poem under discussion by the end of the period.)

5. The teacher should not ask students to memorize poems they do not understand or do not like.

6. If students like a particular poem very much it may be kept before them until they have it almost memorized. It may be discussed in class, written on the board, written in poetry appreciation books, recited by the teacher or students, heard on records, printed on a sheet and hung at the back of the room and read during a later period at the students' request.

7. During discussion of poems the teacher should encourage the student to recite lines he is referring to rather than to read them from the text.

8. The teacher may have some students memorize poems which will be discussed in class and have them recite the particular poems at the beginning of the lesson.

9. The teacher should present poetry for insight and pleasure. Enjoying a poem is the most important prerequisite to the successful memorization of it.

These are only a few suggestions; the imaginative teacher will have more ideas for encouraging students to memorize. If the teacher needs a guide, a total of 60 lines may be considered the quantity of poetry an average student will memorize during the year.

Suggested Approaches to Teaching

The ideas suggested below are not mandatory. The teacher is completely free to achieve the objectives of this course in the way he thinks will be most successful.

A. The Poem as a Unique Form of Literature

If the poem has not been contrasted to a prose selection in previous lessons, a period devoted to such a contrast will prove to be a useful means of emphasizing the distinctive qualities of poetry. The way a poem is presented on a printed page, the use of rhythm and sound to augment or replace meaning: the brief, complex, but complete nature of a poem and the purposes of poetry should be pointed out.

A good reading of a well selected poem may be sufficient to begin a discussion of the distinctive qualities of poetry. Folk ballads played on records, or read, then sung by the class may also help to stimulate discussion.

Gathering several brief passages for close study is a useful approach to the study of images, rhythm and sound. For instance, if several sets of lines with different rhythmic movement are contrasted it becomes easier to demonstrate that rhythm varies and that it must be in harmony with the meaning of a poem. The technique of contrast is also a useful means of developing the differences between narrative and lyrical poetry, and the differences between any two forms of the lyric.

B. An Approach to the Individual Form: "The Hunchback in the Park" by Dylan Thomas

Before reading the poem, the teacher will need to explain that many parks in English cities have fences and gates, that the gate is locked at dusk and opened at dawn by a keeper who checks that no one remains in the park during the night. He also warns people of closing time by ringing a bell or blowing a whistle.

After reading the poem aloud, the teacher should have students read the poem silently to discover the connection between the title and the poem. Specific questions such as "What experience is given in the poem?" and "Why are the boys mentioned?" should elicit the information that the poem presents a portrait of an old hunchback tormented by young boys. The fact that the boys are thoughtless and that the poet feels compassion for his subject will not necessarily be immediately apparent to the students, but if they are asked to say what effect the reading has on them, they will quickly indicate that their sympathy has been aroused. From this, it is possible to ask them how this occurs.

They can offer evidence of "old dog sleeper," "slept in a kennel," "solitary miser," "eating bread from a newspaper" to prove that the old man's life is wretched. With each fact, students should search for the meanings associated with it that help arouse the appropriate emotion in them. Once they discover there is a consistency in the detail in the poem they can conclude that the poet must have shaped the poem for the purpose of expressing the emotion they have felt.

Students should then discover how contrast is used to emphasize the condition of the old man. The sights and sounds of the daily round in the park bring the scene alive. Students then can realize that the naturalness of the scene has some relationship to the behaviour of the boys. Their initial response is likely to be a criticism of the boys for their cruelty but they should be directed to the metaphor "wild boys innocent as strawberries" to conclude what the poet wishes to convey about the boys.

The verse form with its loose rhyme and subtle rhythm is probably too difficult for them to discuss. However, superior students might look at stanza three to distinguish how the change from strong stress to flowing rhythm is suited to the idea. For most students, however, the lack of punctuation may be an obstacle and therefore, they will need assistance to see there is an organization within the poem.

Before studying this poem, students should be familiar with several narratives and have learned the elements of a narrative. Students should indicate what elements necessary to telling a story would need to be added if they are to call this poem a narrative. They should have no trouble in supplying items such as climax, foreshadowing, causes of the old man's condition and even the old man's response to the persecution.

As a companion poem, students might be asked to read "On the Swag" for a very different interpretation or approach to what appears to be an old vagrant.

As an assignment in writing, students might discuss the problems of old, handicapped people; they might write their own description of the old man in the park, or they might write an imaginary interview with the old hunchback.

Integration with Composition

There should be provision for choice of any assignments related to poetry--either imaginative or factual. Some of the following activities might be integrated with the study of poetry.

Students might write compositions or paragraphs on the following:

1. "Day Dreams on a Cold Day" inspired by "Ice Cart". (Reflective)
2. "God's Grandeur", "Hex River Mountains", "High Flight". (Descriptive)
3. Their opinion of the ideas expressed in such poems as "Danny Deever", "Hex River Mountains", "Mending Wall", "At the Theatre", "Blondin".
4. Heroes in poetry: "1805", "Thomas Jefferson", "Casey Jones", etc.
5. The poems which they think are most effectively written and the reasons for their choice.

Students might also try their hand at writing such creative compositions as:

1. Modern versions of ballads, LaFontaine's fable, "The Passionate Shepherd".
2. Parodies on short lyrics - "Dust of Timas".
3. Sequels to "O What is That Sound" and "Nancy Hanks".
4. Imitations of patterns of such poems as "Erosion", "Main Deep" and "Chanson Innocent".
5. Their own poems. The "cold plunge" into a full length poem is often discouraging to students. Creating images, writing free verse (untroubled by scansion or rhyme), use of models, and encouragement from the teacher will help students get started.

Section VIII: Intensive Reading[1]

Objectives

The text entitled The Accomplished Reader is not meant to provide a complete reading programme. It is a supplement to the literature and language courses, and it provides the teacher with a graduated set of exercises in the intensive reading of prose, and a series of lesson aid materials for teaching and practising many skills required in effective reading. Students requiring remedial assistance should be referred to a reading specialist or, as second best, established as a special group within the class. They should also be supplied with different, more suitable reading matter.

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[1] In Part III: Relation of Language and Literature, p. 20, it is suggested that The Accomplished Reader may "be considered as belonging to both the literature and the language programmes. It can be used in a variety of ways to facilitate instruction in both reading and writing."

Too often novels, short stories, poems and plays are studied as if they were all expository prose designed for comprehension exercises. Endless pages of recall questions, vocabulary questions, detail questions, main idea questions, asked about a novel being studied in class should never be allowed to pass as a valid approach to literature. It is true, however, that many students need constant training and practice in intensive reading. The Accomplished Reader is provided to help the teacher fulfil this requirement, and in this way to free him so that he may emphasize the unique nature of the experiences presented in plays, poems and stories studied in class.

More specifically, the objectives of this part of the Grade IX course are to train the student in discovering the precise meaning of prose statements, in finding out both stated and implied meanings, in interpreting impressionistic and figurative language, in following the development of explanatory and of narrative writing. Besides developing these and other comprehension skills the objective is to make the student aware of structure and some elements of style in prose and to give him practice in thinking about the writing and the ideas expressed. It is also important that the student learn to express ideas effectively in oral and in written form.

If a consistent programme of intensive reading is required, approximately 25 hours should be devoted to this part of the course. However, the teacher may decide that fewer hours will suffice to meet the needs of a particular class. The number of hours planned for intensive reading should be taken both from the time allotted to literature and from the time allotted to language.

Approaches to Teaching

The text for this part of the course provides instruction in brief lessons, reading practice in a longer selection and two sets of questions. It may be employed in a variety of ways. These include:

1. As a graduated programme in intensive reading: Since the selections are arranged generally in order of increasing difficulty, the chapters may be taught consecutively, one being taken each week or every two weeks. The teacher should begin the period by reading the first or lesson part of the chapter, and by helping the students to answer the questions on the brief extract or extracts it contains. Further examples, discussion and explanation may be required to make the point of the lesson clear. The students should then be instructed to read the longer selection. This is followed by an oral discussion of the questions. If time permits, a brief written assignment may be included (especially main ideas, outline notes, or summary paragraphs).

2. As an incidental teaching device: When certain students or the class as a whole seem particularly weak in such a skill as understanding figurative language, the teacher may choose to employ the lesson on that subject in the text. He may also use the longer selection in the chapter for practice, leading a discussion of all the questions or just those on the subject of the lesson (marked in the left margin by asterisks).

3. As an incidental programme in intensive reading: The teacher may use only the longer selections and the questions which follow them as reading practice. Or he may use whole selected chapters occasionally. For instance, he may use the chapter on main ideas before a lesson in non-fiction prose, the chapter on figurative language before a poetry lesson, or the chapters on fiction before studying the novel.

4. As a source book for a reading programme designed by the teacher: No text can provide suitable materials for all classes and all teachers. The text may be adapted to the particular needs of a class or a group within a class in a variety of ways:

   (a) By selecting questions to be asked from those provided.

   (b) By writing new questions (easier or more difficult ones).

   (c) By substituting alternate selections from the back of the book.

   (d) By substituting new selections with different questions.

The introduction to the book contains some useful suggestions for teaching the individual chapters. The discussion which arises from the questions may provide a natural preparation for written compositions.

Note: A Complete statement on developmental reading for the secondary school will be forthcoming.

Section IX: Testing English 9 Literature

It is envisaged that questions on term examinations will fall into one of three categories:

1. Questions on selections that have been taught.

2. Questions on selections that have been assigned for private study, but not taught.

3. Questions on sight passages.

1. Testing Taught Selections

The first recommendation applies to all three categories: questions should probe the "how's" and "why's" of a situation, not just demand the recall of isolated facts.

In the teaching of The Old Man and the Sea, such "What" questions as the following may have a place in class discussion:

(a) What animals are central to Santiago's dreams?

(b) Who is Santiago's baseball hero?

Even in the classroom, such questions are going to lead into the more significant "why's" like these:

(a) Why are young lions central to the old man's dreams?

(b) Why does Santiago dwell on Di Maggio's "bone spur in his heel"?

It is this latter type of question that should be found on the term examination.

If the novels are not studied consecutively in one term - and they are not likely to be if a class studies all four - then the final examination might include an essay question such as this:

> "All good novels do more than tell a story." Use illustrations from the novels that you have studied to show how novels do "more" than tell a story.

Further observations arise out of the "resource course" concept. This concept envisages a teacher making a selection from the texts of materials best suited to the class in front of him. But it is understood that these varied materials will be used to develop a body of understandings that will become the common property of all Grade IX students. With this concept in mind, the teacher should approach test-making with these points in view:

(a) That ideas, interpretations, and the like, should be the subject matter of our tests - not small isolated details.

(b) That if these ideas arise out of the study of a considerable number of selections - in testing poetry, say - every poem need not be tested per se. The pupil should be able to adduce evidence from works of his choice to support the thought that he is developing.

(c) That vague generalities should never be accepted as answers. Students must make specific responses, and back these up with specific evidence.

(d) That if the school has a grade-wide examination, this point needs to be particularly stressed: Although all students will be attempting to demonstrate a grasp of a common body of ideas, they will have discovered these in a variety of works, and therefore there must be a flexibility in the questioning that recognizes this fact. The wording of questions may achieve this end, or a choice of questions may be the means. A grade-wide examination that all students must answer to the last detail defeats the purpose of the course.

2. Testing Selections for Private Study

Selections that the teacher does not have time to cover can, at his discretion, be assigned, for private study, but this should not be a haphazard practice. A selection should be assigned because it is related in some specific way to another that has been taught.

The testing of such selections has the same purposes as has that for sight passages:

(a) It places stress on the knowledge of concepts rather than on the memorizing of masses of content.

(b) It tests the capacity of students to make an approach to a piece of literature on their own. In the realm of taught literature, interpretation will tend to be a corporate activity. Here there will be greater expression of an individual point of view. But mere individuality is not enough: a point of view must be specific and supported by relevant evidence.

3. Testing Sight Selections

The purposes of sight testing are outlined in section 2 above. It is difficult to test all areas of literature in this form. Poetry lends itself more easily to sight treatment, and the sight poem is a familiar device. The selection of poems and the formulation of questions should be closely integrated with the body of taught poetry.

The ballad "Lord Randal" (also in the Grade VIII course) is a poem in the text. An excellent sight piece is its companion, "The Three Ravens". Since the nature of irony will certainly be a part of instruction in the former, a natural sight question would be to contrast the ironies of the two ballads. Another would be to contrast the themes of the two poems.

The short story presents greater difficulties. These suggestions might be considered:

(a) That a reading of a story be assigned for private study, and then treated as a sight selection. This has been discussed above.

(b) That passages from a story be presented as part of the examination, these passages to bear on particular aspects of this form. One such passage might include the first few paragraphs of a story with a question on "antecedent" or "expository" material. Another might require students to answer a question on the revelation of character as it is found in the passage.

Some remarks should be made about the use of old examinations. The practice of carefully saving and using examinations year after year should be abandoned. With care, examinations can be protected, it is true. And certain questions can stand repetition, it is equally true. But wholesale repetition would demand that the same selections be taught in succeeding years in the same fashion, as if the classes were identical in calibre. Repetition on such a wholesale basis is contrary to the intention of the course.

It can be inferred from the remarks above that answers will in general run from a few sentences to a paragraph, or a short essay. Such answers are traditionally labelled "subjective". If there is need to force students to consider some particular facet of a selection, a short answer may serve best. It is desirable that even such a "short" answer - which may be no longer than a phrase - should be in the student's own words.

If multiple-choice and true-and-false questions can be too restrictive and sterile, the "subjective" topic can be too nebulous. It is a very unreliable testing device to assign: "Discuss Santiago's dreams."

Before he gives approval to a paragraph topic, the teacher must be satisfied that he will be able to justify to himself, and to students, the criteria that he will employ in grading.

LITERATURE 10

SECTION I: INTRODUCTORY STATEMENT

The Grade X course is designed to facilitate the improvement of the student's ability to perceive, describe and evaluate ideas or themes in a variety of works. For this reason most of the prescribed novels, short stories, poems, plays and works of non-fiction have themes which can be related in a general way to at least one of three topics: growing up, survival and the quest. This topical organization allows the teacher to introduce the concept of theme not only by examining individual works, but also by comparing two or more works which present ideas about the same topic. Such comparative studies make it possible to examine a range of attitudes toward one subject, and the ways in which similar ideas are treated by different authors. The teacher should be prepared to use a variety of approaches to the study of theme so that its nature and significance will be made clear to the student.

This course is too extensive to permit an exhaustive study of each story, play or poem. Therefore, to assist the teacher in organizing his classroom approaches, four stages in the study of individual or groups of works are suggested: focus, attitude, development and evaluation. Focus is the author's direction of the reader's attention to certain aspects in the literary work under consideration. Attitude is the particular way in which the writer himself regards various elements of the work and is, therefore, almost synonomous with theme. Development is the structure and technique employed in the work's production. Evaluation is the reader's estimation of the worth not only of the ideas presented but also of the techniques involved in their presentation.

The emphasis on theme is not intended to replace the principles introduced in Grades VIII and IX; rather, it is an additional stage in the development of a full understanding of literature and should be regarded as inseparable from the concepts previously introduced. Nor is the thematic emphasis intended to institute a search for magical phrases which can be substituted for literary works; it is intended that this course will heighten the student's appreciation of literature by making it clear that a literary work may be not only exciting but also significant. It is intended that the world of ideas will be opened to the student. If the teacher is able to stimulate his students to discover this world, he will have increased their sensitivity to literature and will have fulfilled the objective of literary studies - greater enjoyment from reading.

Summary of Basic Concepts in Grade X Literature

This course is the third stage of a sequential pattern of development in literature studies designed for Grades VIII to XII. The concepts which should be familiar to students when they have concluded the Grade X course are outlined below:

1. Literature can be a source of pleasure and insight (Grade VIII).
2. Much literature tells an interesting story which involves characters in conflict (Grade VIII).
3. Literature may be considered to have five basic forms, each with its own characteristics and each with a unique impact on the reader (Grade IX).
4. Focus on certain elements of a work is achieved by the writer's careful selection of details.
5. Different structural patterns in literature produce different effects and thus give the writer an opportunity to develop his theme in the form best suited to it.
6. Literature often suggests ideas about people and about life. These ideas are themes.
7. Literature is concerned about such problems as discovering the meaning of life and death, growing up and surviving, and pursuing goals in spite of great obstacles.
8. Different works concerned with the same topics or problems may suggest different outlooks in different ways.
9. A full appreciation of literature involves thinking about the truth or falsity of the theme and the success or failure of the way it is presented.

SECTION II: COURSE OUTLINE

Prescribed Texts:

Poetry: Dover, P. ed., Poetry, Holt, Rinehart and Winston

Short Stories: Eighteen Stories, J. M. Dent & Sons (Canada) Ltd.

Plays: Drama IV, The Macmillan Company of Canada Ltd.

It is unnecessary to issue one copy of each of the following titles to every pupil. It is permissible to order all titles from all four groups provided the total number of books ordered does not exceed the number which would be ordered for two titles from each group under the "B" issue requirement.

Novels

	Topic	Work
Group I	Growing Up	Lee, To Kill a Mockingbird, McClelland and Stewart Twain, Huckleberry Finn, Dent Mitchell, Who Has Seen the Wind, Macmillan.
Group II	Survival	Roy, Where Nests the Water Hen, McClelland and Stewart Orwell, Animal Farm, Longmans Wyndham, The Chrysalids, House of Grant
Group III	Quest	Haggard, King Solomon's Mines, Dent Dickens, Great Expectations, Department of Education Rieu, The Odyssey, Longmans
	Non-Fiction	
Group IV	Growing Up	Diary of Anne Frank, Doubleday
	Survival	Hersey, Hiroshima, Random House
	Quest	Eaton, Gandhi, Morrow Herzog, Annapurna, Clarke Irwin

The individual teacher is responsible for interpreting the course of studies and developing from the materials provided a specific course aimed at achieving for his particular classes the maximum realization of the objectives of the course. The material in the following sections dealing with the teaching of the various topics is not meant to be prescriptive; neither is it to be considered an outline for teaching, as something to be explained to students and passed on in notes. It indicates a direction and a method and is meant to be helpful to teachers in developing their own methods and approaches.

In this course the teacher is expected to sustain the development of his students in all aspects of literature. The major emphasis, however, should shift from a study of the five forms to the study of the underlying themes of the prescribed texts. It is not intended that every example in each form should be studied, but rather that the most suitable ones be selected.

The following outline is a minimum course. The teacher will usually be able to deal with more selections than the number suggested below. He is free to shift the emphasis, but not to eliminate all the examples of any one form.

3 novels - one from each theme group

2 non-fiction books

2 plays (Julius Caesar should be included for students of average or superior ability)

8 short stories

15 poems

Assuming that about 1/6 of the classroom time is given to English, the teacher - after allowing 12 - 15 periods for review and testing - has a total of 150 teaching hours for English. If one third of these are allotted to Language, he has 100 hours left for Literature. It is recommended that these hours be divided somewhat as follows:

3 novels	20 periods
2 non-fiction..............	10 periods
2 plays	15 periods
8 short stories	10 periods
15 poems	15 periods
	70 periods

This division of time allows the teacher 30 hours to develop his own particular interests and to enrich the course. Since this is an extensive course a page-by-page dissection should be generally avoided in favour of dealing with the larger elements of a literary work.

Much of the material offered may be taught at all levels, the depth of treatment being varied according to the ability of the particular class. The teacher with slower classes may not only choose the more easily understood selections, but may also lead the students to the more readily grasped concepts rather than the deeper implications.

SECTION III: WHAT IS THEME?

To assist teachers in interpreting and implementing the material and organization recommended for this course, the following notes are provided.

"Theme" in the ordinary dictionary sense means the topic or subject of an essay or other work of discursive prose. By analogy the term has come to be applied beyond expository or factual writing to creative or imaginative literary works. Recent trends in literary theory make it desirable to replace the word "theme" in this sense by "topic" or "subject". Thus the topic or subject of Where Nests The Water Hen can be called life in backwoods Manitoba, family relationships, or as in this course outline, survival. It should be noticed that these statements of topic vary in point, in accuracy, and in degree of concreteness or abstraction. There is no single right definition of the subject or topic of a piece of literature. There can, however, be definitions which are more or less accurate, more or less relevant to the context in which the work is being discussed, and more or less valuable in their point of focus.

What "theme" is coming to mean in contemporary criticism is closer to being parallel to idea or thesis in an essay, provided the interpretation is flexible and avoids dogmatism, over-simplification, and falsification. A useful recent definition of theme is: "the special view of life or special feeling about life or special set of values which constitute the point or basic idea of a piece of literature." Another definition is: "a generalization abstracted from the particular expression in a work of literature of the human mind in action." The first definition is valuable because it emphasizes the way in which feelings and values always qualify concepts in literature and in any worthwhile statement of theme. The second is significant because it emphasizes the fact that the theme of a work of art can be stated accurately only to the extent that its abstractions are based on the particulars of the work and are discussed in terms of the particulars. It also keeps central the problem of expression and communication.

The question of theme brings us close to the way in which literature becomes philosophical, to the special kind of truth called poetic truth, which is not the same thing as literal, moral, or logical truth, although related to them all. One of the most profound discussions of the nature of theme is to be found in Aristotle's Poetics, in the discussion of the relation of history to poetry. "From what we have said it will be seen that the poet's (writer's) function is to describe, not the thing that has happened, but a kind of thing that might happen, i.e., what is possible according to the laws of probability or necessity. The distinction between historian and poet is not in the one writing prose and the other verse - you might put the work of Herodotus into verse, and it would still be a species of history; it consists really in this, that the one describes the thing that has been, and the other a kind of thing that might be. Hence poetry is something more philosophic and of graver import than history, since its statements are of the nature rather of universals whereas those of history are singulars."

If theme brings us closer to the philosophical implications of works of literature, it follows that theme must be approached in a manner appropriate to the discussion of philosophical questions. The essence of a philosophical approach is the development of the process of inquiry. A student cannot learn to understand themes by the teacher's telling him about them, although lecturing may have a minor and occasional part in the process, and explanation and definition are sometimes essential. The purpose of the various techniques of teaching described later in this guide is to create a dialogue of joint inquiry between the students and the teacher and among the students themselves. This process should develop the student's own ability to read; that is, to respond to literature by a dialogue of ideas and feelings in his own mind. The transforming of the public classroom process of inquiry into personal internal power of inquiry should in turn develop the student's ability to discuss and write well. Undertaken in a spirit of give and take, the effort to relate the universal and the particular, the intention and the technique, the content and the form, the logic and the values, the ideas and feelings can become a fruitful form of intellectual struggle. One of the primary aims of good English teaching is to develop intellectual struggle in the classroom. Failure to develop it is partial failure as a teacher. Failure to try to develop it indicates a wrong approach to teaching English.

Most works of literature do not have an explicit theme or an unmistakable one. Thus, Tennyson's "Ulysses" can be seen as a dream of lost youth expressed as a desire to go wandering again, as a monologue revealing the character of a famous hero, or as an embodiment of the quest for knowledge as the ultimate value of human existence. Around these and other inadequate statements of the theme of the poem might begin a significant discussion of its meaning. Generally, individual response is more important than teacher solutions. The role of the teacher is to help students to clarify and improve their responses by a process of comparison of various student reactions. He should help the students to recognize irrelevant, weak or feeble responses and should encourage them to combine and develop a number of responses into a few basic possible interpretations. From this it follows that students should not be given mimeographed formulas called themes or asked to memorize themes. Neither should they be asked for single sentences stating themes. Instead, they should be asked to write about themes in longer units, such as the essay or the paragraph, putting the emphasis on evidence and description rather than isolated definition.

Topic, plot, motif, and moral are often confused with theme. The differences between them and theme may be clarified by thinking of these terms in a comparison of Homer's Odyssey and Tennyson's "Ulysses". (Such a comparison might usefully be part of or conclude a study of the *Odyssey*.) The topic and the plot in each case do not begin to open up the theme fully. Motifs run through both works -- for instance, the sea, home and the unknown -- but these are not the themes of the poems. Finally, there is the question of moral or lesson -- too often regarded by exam-conscious teachers and students as the goal of the study of literature. If the moral could be substituted for the work, there would be no need for literature but only for sermons. Who can say what the moral of the *Odyssey* is? Perhaps its morality lies in the revelation of a whole way of life. As for Tennyson's "Ulysses", is the moral to daydream about the past, to run away from routine responsibility, or to become an heroic searcher after truth? It is not necessarily the famous resounding concluding lines of the poem.

Finally, the methods of determining theme are as complex as the study of literature itself. A few can be mentioned. Sometimes there is explicit statement by the author. More frequently theme is indirect statements, such as associating particular words, images, symbols, or allusions with certain thoughts, characters, or actions. Careful attention to the exact language of key parts of the text is fundamental. The speaking tone of the author may indicate approval, disapproval, or ironic detachment. The association of ideas and actions with particular characters is often significant. Point of view in writing is important. Recognition of scope and emphasis is basic. Whatever the ways in which theme is indicated, the principle of teaching is the same, to keep the question of "How do you know?" active through all discussions, and to use the answers obtained to elaborate and deepen the understanding of the works involved.

SECTION IV: APPROACHES TO THEME

Individual Forms

The organizing principle in Grade X literature is a grouping of works of various forms within a framework of topics. These topics (Growing up, Survival and Quest) are dealt with in broad terms in all forms, but each work will have its unique way of dealing with the topic and will have varying themes. The intent in this course is to pay particular attention to themes: to assist students in determining the writer's attitude in a particular work.

Although the question of theme is the primary focus in the course, other aspects cannot, of course, be ignored. Teachers are urged to read the remarks relevant to the teaching of the various literary forms made in the Curriculum Guide for Grade IX. Everything said there is equally pertinent in the teaching of Grade X literature, except that the focus of attention is moved from form to theme.

The study of theme, then, is simply an emphasis within an integrated study of the literary work, and can be usefully approached by considering four aspects of the study:

(a) Focus. (b) Attitude. (c) Development. (d) Evaluation.

Focus is the author's direction of the reader's attention to certain aspects in the literary work under consideration. Attitude is the particular way in which the writer himself regards various elements of the work and is, therefore, almost synonomous with theme. Development is the structure and technique employed in the work's production. Evaluation is the reader's estimation of the worth not only of the ideas presented but also of the techniques involved in their presentation.

(a) Focus:

The approach here is to examine the work in order to find what elements within it the author focuses on, and by analysis of these, to discover what they can tell us about theme.

(1) Novel: An examination of pertinent chapters or scenes in To Kill A Mockingbird can lead students to deduce that Harper Lee focuses attention upon character, human relations, ideas with social applications, and conflict. These emphases in turn are related to or provide insight into the overall theme, and contributory themes. Atticus' conflict with many of the townsfolk indicates, for example, a divergence in his and their ideas about justice, and about Negroes; this recognition leads directly to an apprehension of a theme related to the racial issue. Similarly, an examination of the relationship between Atticus, Jem and Scout enables us to follow one of the processes involved in "growing up" and this, together with our knowledge of the characters involved, leads us to a major theme in the novel - the positive values of love, compassion, understanding.

(2) Short Story: In "Paul's Case" the author focuses upon the principal character in such a way as to reveal his conflict with his human environment, and the contrast between his dream of life and the actuality. We have revealed under the spotlight a boy who lacks all the advantages of Scout and Jem: an understanding and loving father; a pleasant home where principles are the solid foundation of life; a friendly community, and so on. The focus is on a young individual isolated from those influences that mould adults. We can see from this focus that the theme involves the opposite of the theme of To Kill A Mockingbird; that is, the negative results of lack of sympathy, love, compassion.

(3) Poetry: Focus, in poetry, involves sound, rhythm, imagery, as well as the literal meaning of what is being said. In "Fern Hill", for example, the focus moves with the poem from past to present; from gay, lilting rhythms and images to the slower melancholy rhythms at the end and the sombre contrasting images. This gradual movement within the poem contributes to our understanding of the feelings involved in the theme, while the literal movement makes explicit statement of the theme possible, so that this poem, too, can be seen as another treatment of the topic "growing up", with a theme more expansive, universal, profound, than those involved in the novel and short story discussed above.

(b) Attitude:

(1) Novel: From an understanding of the effect of "point of view" (e.g., the first person narration by an adult Scout of the events of her childhood) we also gain apprehension of theme, and the attitude of the narrator; whether he is a character in the novel or story, or an omniscient author, is, of course, of primary importance as a guide to the reader in interpreting accurately. Unless we apprehend clearly the narrator's attitude to Mayella in To Kill A Mockingbird we will miss an important contribution to the major theme. Similarly, what Scout was and what she has become are in themselves evidence of modification which demonstrate the reality of "growing up"; while the author's presentation of the mature Scout, and his bias in presenting events with obvious sympathies on one side or another indicate and color the desirable ingredients that create characters like the mature Scout.

(2) Short Story: In "A Cap for Steve" we have a rather novel treatment of our topic, "growing up", in that the growth is experienced by an adult. The focus by the author on Steve and his attachment to the baseball cap illuminates for us the emotional need of the boy - a need which his father is blind to. His final recognition of his son's need makes it possible for him to rise to the level of a father. Similarly, "The Machine Stops" can be regarded as a story dealing with the maturation of an adult through the agency of a son. The initial focus on the cocoon-like mother shifts to the son and his spiritual hunger. The contrast enables us to recognize the author's attitude which is effectively crystallized at the end when the machine stops and mother and son enter together the realms of death both cognizant of the eternity of the unfettered human spirit.

(3) Poetry: In a sense, Frost's "Birches" can be regarded as a poem dealing with the idea of "growing up" as seen by an adult recalling his childhood when he was "a swinger of birches". His recollection is nostalgic; hence we realize that he regrets losing a boy's physical ability "to get away from earth". He considers it an element of youth well worth preserving in maturity, in order to escape occasionally from the "considerations" that preoccupy him as he struggles through the "pathless wood".

(c) Development:

(1) Novel: In this phase we examine the movement of plot, the selection of events, the function of the separate parts in order to arrive at the author's purpose with respect to theme. In To Kill A Mockingbird one might examine the development of the relationship between the children and Boo Radley: their purely imaginative concepts, the actuality of gifts in the tree, their eventual meeting. This development illuminates the "growing up" topic by revealing the growth of understanding and affection.

(2) Short Story: In "The Strawberry Ice Cream Soda" the author is omniscient, but writes with a bias on the side of the older brother. Recognition of this leads us to an apprehension of the theme that the settlement of disputes by a bout of fisticuffs is manly and that the participants in such a duel gain self-respect as well as social acceptance. From the point of view of the author this is a necessary lesson to be learned if one is to grow into a man. The development in this case is clearly executed, through the older brother's contemptuous attitude towards his piano-playing brother, his having to urge the other into mischievous behaviour, and his shame, when little brother refuses to fight. The theme is completed when the younger brother realizes his "deficiencies", challenges and battles with the enemy, and is rewarded for his valour by his older brother's offer (at the sacrifice of a date) of a strawberry ice cream soda. Development can also be regarded structurally as a progressive movement from scene to scene.

(3) Poetry: From the point of view of development, one might consider "Birches" in three parts: the opening description with is scrupulous attention to truth; the second section dealing imaginatively with a "poetical" alternative to the true explanation of the bent birches of part one; and finally, the expression of the poet's wish that he might emulate the boy of part two and climb and swing on birches. There is a developmental movement from reality to a dream of "moulding it nearer to the heart's desire", to imaginative exploration of that desire, and to personal involvement in the imaginative concept; from the real world of harsh truth, to the dream world of delight and aspiration. We can see from this development how dissatisfaction with the real world stimulates activities within man's mind and spirit which enable him to formulate transcendental experience, and this recognition leads the reader to the poem's theme.

(d) Evaluation:

In this phase of the study, students should be stimulated to examine their knowledge of themes gained from the study of literary works in the various forms and to see the relationship of the literary experiences crystalized in themes to their own lives, habits of thought, attitudes. Does the novel (poem, play, story) have value for individuals? To what extent have they gained insight into the meaning of their own lives? To what extent does the theme of the poem (the story, the novel, the play) contribute to their awareness of self, of others, of their place in a social context? Why can a bare statement of the theme of a literary work never be an acceptable substitute for the entire work?

Teachers will recognize that the phases here discussed are not mutually exclusive; that it will rarely be possible to consider any one of them in isolation from the others; that each is necessary for a thoroughly integrated comprehension of any literary work. No outline of possible approaches to literature can hope to be definitive. But teachers should recognize that language is the essential ingredient of all literature and that in every work within every form, a close examination of the language in selected passages can be a rewarding experience and that a continuous process of helping students to recognize qualities of style will contribute a great deal to their appreciation of literature.

Comparison of works within the same categories of form on the basis of theme:

The same divisions can be utilized to exemplify the possibilities of sharpening student's awareness of various aspects of the topics represented by the different themes.

(a) Focus:

By comparing the various relationships between characters in *To Kill A Mockingbird* and in *Great Expectations* (e.g., Joe and Pip; Atticus and Scout; or Miss Havesham and Pip, Boo Radley and Scout), the teacher can lead students to a recognition of a universal truth made manifest in both novels: that relations based on love bring out the best in human character, whereas relations based on hate and fear inhibit the expression of goodness.

(b) Attitude:

The teacher can contrast the cultivated adult reminiscence of Scout with the immediate responses to experience of the uncultured, but sharp intelligence of Huck Finn, and with the objective reportage of the omniscient author in *Animal Farm*. What contributions to our understanding are made by the recognition of these differences in point of view? Would *Animal Farm* be closer to *Huckleberry Finn* if the account had come from one of the pigs? Why or why not?

(c) Development:

One can compare plots to show that To Kill A Mockingbird is much less dependent upon plot and event to lead us to theme than is Chrysalids or the highly episodic Huckleberry Finn and Great Expectations. In Great Expectations one can see the climaxes arising as chapters end (a direct result of its original serial publication), whereas in To Kill A Mockingbird we find a slow build-up towards major climaxes, chapter by chapter. This awareness of difference in development can suggest that Dickens is more interested in telling a story than in demonstrating artistically a particular truth, while To Kill A Mockingbird is structured deliberately to suggest abstract concepts rather than to focus attention on incidents.

(d) Evaluation:

Are there degrees of value? Is "The Machine Stops" more or less "valuable" than "A Cap for Steve"? Why? What aspects of the broad topic Growing Up are stressed in one work and not in another? Why? Which of the works studied is to be most treasured? Why? Which is the most memorable? Why?

SECTION V: THEMATIC STUDY OF WORKS IN VARIOUS FORMS

The comparison of works written in the same form should be followed by a comparison of works written in different forms but concerned with the same general topic. A novel, a play, a short story, a poem and an essay may each illustrate a method of dealing with, for example, the topic of survival. This approach not only highlights the differing points of view authors may take; it also makes it possible to highlight the differences in literary form: differences in focus, structure, development and impact.

This horizontal treatment of theme is an excellent basis for a concluding unit in the year's work. The examination of differing forms concerned with the same topic or subject makes it possible for the teacher to review the basic concepts of the Grade X literature course: that action is often significant, that writers express their points of view about the important issues of life, that writers express their points of view in different literary structures and literary forms. The teacher is also able to focus on the unifying concept that the basic concerns of man are reflected in all forms of literature.

A unit of this kind may be composed of such a range of titles as: The Chrysalids (a novel), "A Student in Economics" (a short story), Flight Into Danger (a play), Annapurna (non-fiction), and "Refugee Blues" (a poem by W. H. Auden) or "The Forsaken" (a poem by D. C. Scott). Each of these presents a slightly different point of view about one subject, survival. Such a range of views not only makes a fuller explanation of the subject possible; it also provides contrasts which will heighten the significance of each theme for the reader. The Chrysalids not only comments on history and upon the interaction of men and events, but also suggests that even under the extraordinary events the future may hold, man will survive and develop. In Flight Into Danger, Arthur Hailey takes a similar point of view about extraordinary events in the present; in Annapurna, the author provides an inspiring commentary on man's durability, skill and courage in surviving and succeeding against great odds which he has chosen to face. However, in "A Student in Economics" the hero does not "survive". The author suggests that circumstances sometimes cannot be overcome, that they defeat men whether they deserve to win or not. "Refugee Blues" presents a similar outlook in terms of historical events, the persecution of the Jews by the Germans in World War II. In "The Forsaken" a further contrast is suggested by the Indian woman's calm acceptance of inevitable death.

A unit such as this also offers many opportunities for fruitful comparisons of forms and structure. For instance, the formal characteristics of The Chrysalids as a novel and of Flight Into Danger as a play may be clearly highlighted by contrasting such aspects as the way each kind of work is presented to its audience; the methods by which plot and character are developed, setting and atmosphere are created, commentary and transitions are accomplished. Similarly, "A Student in Economics" and Annapurna may be examined to contrast the formal characteristics of fiction and non-fiction. A study of The Chrysalids and of "A Student in Economics" may be pursued to examine the differences between the science-fiction and regular-fiction modes of writing. Further possibilities for contrast and comparison of formal characteristics are, of course, numerous.

The teacher should also examine the specific differences in structure. The crises in The Chrysalids and in Flight Into Danger, for instance, are resolved in completely different ways: by escape from the circumstances which create the problem in one, and by overcoming the problem through an internal solution, in the other. In The Chrysalids and "A Student in Economics" the authors comment on the nature of the obstacles as well as the significance of the fate of the central character. The novel can readily be examined as an allegorical comment on society today as well as an imaginative comment on what kind of society might arise among survivors of a nuclear holocaust in the future. The dangers of attack from without and corruption from within drive the men to such deserate adherence to their rules that they destroy individuals with any deviation, even if that deviation could be an asset. The allegorical relation to political and social events of our time is obvious. In the short story Milburn also comments on the obstacles. He suggests that the forces which defeated Wingate were not just: the dean, the campus hero, the sorority girls, the professor -- all are presented as unsympathetic and insensitive to the hero's desperate situation. While Wyndham assumes a fairly objective tone, allowing the larger elements of plot and characterization to make his comment, Milburn is bitingly subjective, almost cynical in tone. He describes the campus hero as having a "marcelled taffy pompadour", Eddie Barbour "whinnied with laughter", and the professor waits after class to "accept (his students') homage". Such intensive examination of the structure of the language in selected passages is an essential complement to the general examination of the broad characteristics of a whole work.

Many other combinations of literary works are possible in each topical area, and many other aspects of theme and development can be profitably explored through comparison. Other examples of "horizontal" studies could include:

a. "Growing Up" Topic, To Kill A Mockingbird, Diary of Anne Frank, Our Town, "One's a Heifer", "David".

b. "Survival" Topic, The Chrysalids, Hiroshima, Diary of Anne Frank, "The Portable Phonograph", "Arms and the Boy"

c. "Quest" Topic, Animal Farm, Julius Caesar, Gandhi, "The Machine Stops", "On The Move".

A Teaching Approach

To simplify the explanation of one teaching approach in this area, only The Chrysalids and "A Student of Economics" will be discussed. Other combinations of works representing more forms are, of course, possible. In this discussion it is assumed that the students have read the two works before class.

1. Focus:

By reading pertinent parts from each work and through questioning, the teacher may lead the students to the particular aspect in which the author is most interested. They may determine that Wyndham is most concerned about the fate of the young couple in the face of obstacles created by unique and imaginary circumstances, and that Milburn is most concerned about the survival or failure of Wingate. Students should support their points by showing that each of these receives more space and emphasis than any other aspect of the works.

2. Attitude:

One method of contrasting the attitude in these particular instances would be to list on the board statements from each work which are significant and show the authors' respective view points. Incidents can also be summarized. When a sufficient number of statements have been collected to make the theme clear, the students may conclude that Wyndham suggests that there is always hope in individual genius, and that even in the most unsympathetic circumstances imaginable, it will survive; or they may conclude that something good, even great, may be created from the ashes of destruction. They may decide that Milburn sympathizes with the hopeless members of our society who are never able to overcome the injustices and adverse circumstances that oppose them; or, from a study of the language, they may decide that Milburn is bitterly critical of insensitive, self-interested people who trample on those less fortunate than themselves.

3. Development:

Examination of the structure will reveal that the short story is a loosely collected series of five incidents which outline the circumstances Wingate must overcome if he is to survive. They are connected by his prevailing weariness and by the routine activities of his endless day. The plot of the novel, however, grows from a specific conflict created by the intelligence and telepathetic powers of the young people. It develops their conflict with society and later with nature and the tribes around them. The conclusion of the short story, however, seems to be more inevitable than that of the novel, which depends upon a deus ex machina to resolve the conflict. More specific details of explanation, dialogue, commentary, sequence and transition should also be developed.

4. Evaluation:

Having contrasted these two works the class may proceed to the basic questions of judgment:

a. What was the writer's purpose in each work? How well did each of them succeed in fulfilling his purpose? Which was the more successful?

b. Which of the ideas presented was most significant?

c. What is your opinion about the ideas suggested? Is there any way in which these might relate to your own lives?

This study should, of course, be followed by a writing assignment drawn from any of the major points of the discussion (See Section VIII). Other problems for compositions may be introduced which reach beyond the conclusions achieved in class. The most important aspect of the writing assignment, as with the problems set for class discussion, is that it should require the student to present personal judgments with adequate support.

SECTION VI: WRITING ABOUT LITERATURE

The literature programme of Grade X should provide abundant material for student writing. The basic unit for such composition assignments should be the paragraph or short essay. Topics on which the students are to be asked to write should be thought out carefully so that the students will gain experience in putting into practice such composition principles as thinking clearly about what is to be said, finding examples and facts to support ideas, and organizing the material in a logical and convincing way. It is of utmost importance that the writing assignment flow naturally from the literature lesson, and that the type of assignment should be one that suits the capabilities of the students who will be writing it.

Specific instruction related to writing about literature should be given. It is of particular importance that the student comprehend clearly --before he writes -- what kind of work is expected of him. Models - both good and bad - provide one way in which the teacher can help the student to become proficient in writing about literature. Such models and bad examples may be ones that the students themselves have written, or ones that the teacher himself has prepared. The teacher's own resourcefulness in helping the students to understand the nature of the short literary essay must play an important part in this aspect of the course.

What to Write:

In Grade X, it is assumed, most classes will be given writing assignments that require them to do something more than retell the plot. It may be that a clearly written plot summary will be a triumph for the very weakest students, but generally a paragraph that focuses on and supports some idea related to the literature is what is required. The teacher will find it useful if he distinguishes in his own mind between two different types of literary assignments: those that require the student to support by reference to the literature an idea that has been given to him; and those that require the student to think out and support an idea of his own or argue through an opinion of his own related to and supported by the selection under examination. An example of the first type of topic might be as follows: "Outline clearly the three main errors in judgment Brutus made in Julius Caesar." An example of the second type would be "Present an argument defending the idea that either Mark Antony or Brutus is the central character in Julius Caesar." Both types must be supported with specific references to the selection, but teachers should realize that the second type requires a different and more difficult technique than the first, and thus might not be practical in all classes. In many instances, it may be necessary to suggest a variety of topics which take into consideration the varying levels of ability in the class.

In teaching his classes how to deal with such assignments, the teacher should stress the importance of making specific reference to the story, essay, play or poem to illustrate what is being discussed. Grade X English also offers an excellent opportunity to compare and contrast the treatment of one element in various selections on the course, and particular attention to this type of paragraph development will prove profitable. In addition to writing directly about the literature, a student should be encouraged to make reference to appropriate selections in writing paragraphs or essays based on his own thoughts and experiences. For example, a class can be shown that an essay that deals with such a topic as "Friendship" might make reference to Brutus and Cassius, or to Pip and Herbert, or to Scout and Jem.

At the Grade X level there may be a place for writing assignments based on an examination of library materials, but these should not replace the assignments that force a student to deal with his own response to the literature and to organize his thoughts and express them in his own sentences. And such assignments that do purport to be "literary research" must be organized in such a way that the student gains more from them than practice in handwriting.

Marking Literature Assignments:

It is hoped that students will write regularly about the literature they read. Since a teacher with a standard work load cannot be expected to read everything that each student writes, he must work out some system of his own for spot-checking the quality of such assignments, and for thoroughly checking to see that each student has completed what he was assigned to do. (Reading one row per day, or having a few read aloud in class are two possible ways of checking in a manageable way the writing that the student does). It is not imperative that marks be assigned to such daily assignments, since they can be thought of as practice pieces for similar assignments on examinations, which should be basically subjective (See Section VIII, Examining the Course).

SECTION VII: INTENSIVE AND EXTENSIVE READING

The principle of intensive reading introduced in Grade IX by means of *The Accomplished Reader One* should be applied to suitable passages of the English 10 literature programme, including both fiction and non-fiction. If the teacher finds it necessary, such fundamental principles as reading for the main idea, discovering meaning by use of context, interpreting figurative language, and understanding what is not directly stated should be reviewed carefully, and students should be given practice in applying these principles to appropriate reading selections. The nature and extent of this practice will, of course, depend on the particular needs of individual classes, but every student should spend some time in reading intensively passages that will develop his reading skill. This should be included in testing. If a student has a particular problem in reading, the teacher should not hesitate to refer him to *The Accomplished Reader One*.

Each teacher is free to make use of a variety of sources in implementing his particular intensive reading programme. The texts that constitute the English 10 literature course will provide him with a wide range of short selections for intensive reading. Or the teacher may wish to use mimeographed passages of his own choice, either as regular practice, or as special attacks on particular reading problems. Whatever material is used for the intensive reading programme, the nature of the questions that accompany the passages should challenge the student to think about and evaluate what he has read.

Students should be encouraged and guided to establish their own programme of *extracurricular reading*. The number of books required will vary according to the level and ability of the individual or the class. Prescriptive lists should be avoided. Instead, teachers should provide guidance to the students in the choice of reading. Occasional periods for extracurricular reading will give the teacher an opportunity to find out what his students are reading and to suggest books suitable to their interests and ability. One method of recording outside reading is the use of file cards on which students list each book as they complete it, and make brief critical comments about it. They should not be asked to make plot outlines. This record may be supplemented by a few well chosen assignments written as class reports.

The great increase in reading required by the new English courses makes it desirable that some of the texts be suggested for summer reading. Most of the novels, plays and non-fiction are readily available so that it is possible as well as desirable to announce such assignments for Grade X to Grade IX students in the spring.

SECTION VIII: EXAMINING THE GRADE X LITERATURE PROGRAMME

Note: Teachers are referred to the discussion of testing in the English 9 Literature Guide.

1. Approaches to Examinations:

With the introduction of resource courses the problem of examining has been complicated by the fact that no two classes in a school will necessarily use the same materials even though taught by the same teacher. Teachers, therefore, are urged to look carefully at their examination practices and to evaluate them in the light of the new emphases. Recalling the fact that examinations should function not only as a means to establishing a grade but also as a learning device may help teachers judge their testing technique.

The following appear to be reasonable assumptions:

Types of Questions:

(a) Well phrased questions which must be answered by sentences, paragraphs, or essays can provide a most satisfactory basis for evaluating progress in English.

(b) Questions of an objective type requiring simple recall usually centre on the peripheral concerns of literature study. Their use should be confined to class quizzes designed to check that reading has been done.

(c) Carefully selected sight pieces offer opportunities to test groups of students who have studied different materials selected from the resource course.

Methods of Evaluating and Examining

(a) Unit tests appear to offer the teacher the best single device for continual appraisal.

(b) Day to day class work, including participation in discussion, preparation of work, oral presentations, reports, and particularly home essays, should be given substantial weight in evaluating students and establishing grades.

(c) Suitably flexible and general cross-grade examinations based on essay type questions offer one means of determining the degree to which students have attained the skills and concepts involved in this course. No more than two a year need be given in Grade 10. The length of the test will vary from school to school, but serious thought should be given to keeping them relatively short. Since each teacher is urged to use the resource course in a manner best suited to the needs of his class, he should not be limited by an examination which requires him to teach certain books. Since the development of skills and concepts is basic to the resource course, questions should be general rather than specific, allowing the student to illustrate his points with reference to whatever works he has studied. Questions on sight passages and on reading assigned but not taught have an important place on the cross-grade test. Further, it seems reasonable that all those teaching English 10 should assist in planning any test which is to be used by all classes.

Balance of Marks

The following percentages may offer some guidance in the allocations of grades:

Class work, including home essays, plus unit class tests should make up 50% to 60% of a student's mark.

Term tests should not account for more than 50%.

Standards

Since co-operation in evaluation techniques may lead to useful exchange of opinion and attitude concerning the focuses of the course, all the teachers concerned should help shape cross-grade examinations. One benefit should be a clearer concept of standards by the teacher. This is especially true if the examination is marked co-operatively by the teachers setting it. The only valid way standards may be set is by free discussion among teachers, both in one school and between schools.

2. Unit Tests for Single Classes

Unit tests for single classes have the following features:

(a) They allow for continued and immediate appraisal of pupil effort.

(b) They permit analysis of student weaknesses.

(c) They can be so varied in design that they fit both the needs of the group to be evaluated and the material to be tested.

(d) They allow for flexibility in the use of the books available in the resource course.

If, for example, one has devoted four or five consecutive periods to a discussion and analysis of The Chrysalids, it is quite probable that the most useful method of evaluating student understanding would be to require each student to write one or two long pieces on some important thematic aspect of the novel. One question, for example, might be: "Expand on this comment on The Chrysalids: 'In addition to The Chrysalids being a moving story of young people growing up in a restricted society, this novel is a parable of our time.'" A question or two like this satisfy the criteria of the unit test as set out above. It is directly concerned with the novel at hand, it can be marked and returned in rather short order, it is not so overwhelming in length or so superficial that each paper cannot be constructively analysed. Forcing students to wait for several weeks or months for a common test seems unsound practice in any truly educational sense. A novel once read, discussed and examined should be set outside the realm of examination. It may, however, be recalled for comparison and contrast when another novel is studied later.

What has been said about testing novels applies to the testing of poetry. To end the Grade X year with a long list of "required" poems is educationally unsound. Once a group of poems has been discussed and some evaluating techniques have been used, there is little need to consider these fit subjects for future examinations.

3. Focus of an Examination

The examination questions should be pointed toward theme, the organizing principle in Grade X literature. By keeping in mind the four points discussed in Sections IV and V of this guide, that is, focus, attitude, development and evaluation, teachers will be helped to direct examination questions toward thematic considerations. Thus a question regarding the conflict in "Paul's Case" should be so worded that the student is directed to phrase his answer so that the teacher can see if he grasps the connection between Paul's dilemma and the author's underlying intention. Rather than ask "What is the conflict in 'Paul's Case'?", it would be better to ask, "In what way does the conflict in 'Paul's Case' lead us to discover Willa Cather's theme?"

Similarly, questions asked about sight poems should be designed to test the student's understanding of theme, rather than his ability to recall an unrelated hodge-podge of information. Thus, if a question is asked about the sound qualities of a sight poem (or any poem) it is preferable to ask the student to judge whether the alliteration used helps to further the poet's intention, than to ask him to pick out an alliterative passage.

4. Some Approaches to Examining

(a) Give some indication of the types of questions which will appear on the examination, and some instructions on the techniques to be employed in answering such questions.

(b) Allow open-book examinations from time to time. However, teachers should warn students of the traps of this type of examination (i.e., aimless wandering, reading material they should have studied before, etc.) and give guidance to students on how to use their books on such occasions. Otherwise, even good students may waste valuable writing time.

(c) On occasion, test a unit by asking for five or ten short paragraphs (three sentences) answers.

(d) Confine the objective type of questions to quizzes designed to check whether or not reading has been done.

(e) If possible, base some examinations on private study. (see Grade 9 Guide).

(f) Test concepts of form by sight selections of poems, essays and short short stories. Teachers are reminded, however, that the selections should be more than puzzles. If Wordsworth's "The World is Too Much With Us" has been the center of study, then a Wordsworth sonnet should be placed on the test.

(g) In cross-grade examinations provide a wide diversity and variety of questions, so that testing will be valid for all classes.

5. Examining Slower Groups

Although slower students will find much of the material difficult, teachers should not assume that they are capable of answering only simple, objective questions. It is better to ask a slower student a difficult, probing question and have him falter, than to assume that all he can get out of a poem like "Fern Hill" is the name of the author.

Remembering the name of David's sister in The Chrysalids is hardly to the point for any student in a test on the novel, but suggesting even one reason why the character is introduced into the novel most certainly is.

6. Suggestions for Marking

In addition to the normal practice of each teacher's marking his own papers, the following procedures might be helpful variations.

A. Student Marking

Note: Student marking should not be used for grading purposes.

1. Discuss suitable answers, have class exchange papers and mark according to an agreed upon criterion.
2. As an exercise in criticism have each student mark a number of papers using a check chart as a guide.
3. Have each student mark his own paper by comparing it with an answer or answers prepared by the teacher.

B. Teacher Exchange

1. Exchange sets of papers with others teaching English 10.
2. On cross-grade examinations have each question marked, throughout the grade, by a single teacher. This broadens horizons for both teachers and students.

SECTION IX: AN APPROACH TO THE MASS MEDIA

It is recommended that throughout the year teachers extend the students' critical faculties by providing some opportunity, appropriate to the concept under study, for them to evaluate the mass media of popular entertainment. Opportunities for such activities will vary from district to district but in most cases some of the following approaches might be undertaken.

Approaches

1. If television is available in the area, the students might be asked to watch, over a period of two to three weeks, a family situation comedy, or a war-adventure programme, or a western show, in order to identify the nature of the point of view and the theme. They would then use their observations for group discussions.

2. Students might read representative teen-age magazine fiction and then write an evaluation of it according to the concepts studied in the course.

3. They might collect from newspapers stories which contain the germ of one of the basic issues they have been discussing and then attempt to devise possible treatments it might be given.

4. Students might bring to class magazines such as the Saturday Evening Post, Star Weekly, True, comic books, Mad Magazine and any current pulp magazines popular with their age group, for purposes of analysis.

5. Arrangements might be made to show a current movie aimed at the teen-age audience. Students might evaluate it to discover which of the concepts can be found in the film.

6. One particular movie that might be profitably shown to Grade X students at the end of the year is The Old Man and The Sea for students to apply their new insights to a film version of a work they probably studied in Grade IX. (Students might also re-read the Hemingway novel to discover whether the increasing development of their literary skills has given them further insights into that novel which admirably combines the basic issues of survival, quest and growing up. Such an assignment might point out the pleasures to be gained from re-reading good literature).

Suggested Questions for Evaluating the Types of Entertainment Material

1. To what extent does the television show (novel, or magazine) increase the student's insight into people?
2. To what extent has the experience of reading or watching increased his sympathies?
3. To what extent does popular entertainment make an intellectual demand on the reader or watcher?
4. To what extent have the writers or producers made judgments for the reader or watcher?
5. To what extent does the point of view influence the nature of the theme in the television show, the novel, the magazine?
6. To what extent are there levels of meaning present in each type?
7. How obvious are the author's intentions?
8. What observations on life, if any, have been made in each of the types of entertainment investigated?

If a student applies his year's work both in further reading and evaluation, he will probably read with discrimination and pleasure in the future.

APPENDIX I

THE MEMORIZATION OF POETRY

It is difficult to decide what an "enlightened" attitude to the memorization of poetry should be. Many students dislike memory work but recall the poems with pride and pleasure later in life; others memorize poems ("complete with punctuation") for a test and forget it almost immediately. Many will memorize poems without being instructed to do so; others only under duress. If it may be assumed that there is value in memorizing poetry, then perhaps some suggestions can be made which emphasize encouragement rather than prescription:

1. Wherever possible, the teacher should allow students to choose their own poems for memorization.
2. The teacher should not stress perfection of punctuation.
3. The teacher should encourage students to recite rather than write poems which they have memorized.
4. The teacher should show students how to memorize a short poem in class. (Demonstrate one of the methods of memorization, or tell the class to pay close attention and memorize the poem under discussion by the end of the period.)
5. The teacher should not ask students to memorize poems they do not understand or do not like.
6. If students like a particular poem very much it may be kept before them until they have it almost memorized. It may be discussed in class, written on the board, written in poetry appreciation books, recited by the teacher or students, heard on records, printed on a sheet and hung at the back of the room and read during a later period at the students' request.
7. During discussion of poems the teacher should encourage the student to recite lines he is referring to rather than to read them from the text.
8. The teacher may have some students memorize poems which will be discussed in class and have them recite the particular poems at the beginning of the lesson.
9. The teacher should present poetry for insight and pleasure. Enjoying a poem is the most important prerequisite to the successful memorization of it.

These are only a few suggestions; the imaginative teacher will have more ideas for encouraging students to memorize. If the teacher needs a guide, a total of 60 lines may be considered the quantity of poetry an average student will memorize during the year.

APPENDIX II

A BRIEF SOURCE OF CLASSROOM APPROACHES

During the year the teacher should employ a variety of approaches to teaching literature. He should explore various methods of teaching important skills and concepts, various permissive situations in which the class is able to discuss the important aspects of a literary work, and various activities such as dramatization, theatre trips, reading aloud and singing, which make vivid the experience of each literary form. A few forms of presentation and discussion follow:

1. Formal Explanation:

At regular intervals the teacher will need to introduce new texts and new concepts, or design lessons to summarize and emphasize conclusions reached during discussions. Also, problems of importance which require a thorough explanation may arise. What is rhythm in poetry? What is the significance of such metaphors as the mockingbird in prose? How does one determine the theme of a work and check to see whether a given description is adequate? These are typical major issues which may require a carefully prepared presentation.

Such a formal presentation should be clear and imaginative. Rhythm, for instance, may be introduced by relating rhythms in poetry to rhythms in music, particularly in songs (e.g., hymns, blues, ballads and modern songs) to show how the rhythm is an essential part of the meaning. This may be followed by the study of passages of several poems with contrasting rhythms. After explaining one or two examples, the teacher may require the students to describe the rhythms and explain how they are suitable for the intent of the poem. Certainly the teacher should take full advantage of any skills he may have or inventive approaches he may be able to create. The introduction and explanation should be followed by the examination of many examples and then by a suitable, useful activity for the students.

Such skills as making notes from reading and taking notes from a lecture should also be taught. These are particularly important if team teaching is employed. Learning to select and organize main ideas with their supporting details may be begun with reading selections. The teacher may require students to record notes in the same outline form that they use in planning compositions. Then, to prepare them for taking notes from lectures, he may give the students brief talks, telling them to listen for and to record the three or four main points he will make. These can then be checked and discussed. If the same outline scheme is used throughout there will be a minimum of confusion and the students will see the basic organization of a sound presentation in professional writing, speeches and his own composition. Team teaching should not be attempted until students have mastered note-taking techniques. (For further discussion of methods of explanation, see Teaching Language and Literature; Loban, Ryan and Squire, Chapter Six and particularly pages 294 to 309.)

2. Team Teaching:

In "Fructify the Folding Doors: Team Teaching Re-examined". *English Journal*, Vol. LIII, No. 3, March, 1964, the author states:

> The advantages accruing to members of teaching teams are many: maximum utilization of teaching competencies; sharing of information, planning, responsibility and evaluation; provision for more extensive preparation of lessons; avoidance of duplication of effort; commitment to curriculum innovations; recognition of outstanding teaching ability; and greater flexibility in grouping students.

With such advantages for the team teacher and the students, the English Department in every school should seriously consider experimenting with at least one of the many forms of this approach. It is impossible to make a definitive statement about team teaching here (see "Team Teaching" in *Annotated Index to the English Journal*, 1944-63 cited in the Bibliography at the end of this Grade X guide), but some guiding principles may be presented.

a. A team teaching programme should not be begun until there has been an adequate period for *preparation*. Two full weeks before school opens should be considered minimal for research, planning and class organization, developing the specific curriculum, selecting teacher assignments, arranging for rooms and materials, etc. Timetabling complications make spring or summer planning mandatory.

b. A *design* for team teaching should be chosen which takes into consideration the space available, the staff on hand, the material to be taught, and the purpose of the design is intended to fulfil. If there is no large room where two or three classes may meet at once, then the *classroom rotation* design may be used. In this system, each class proceeds with the same work, which has been divided into five-hour segments. At the end of each week the class rotates to another teacher. The gains are that teachers share planning and evaluation; the students are introduced to the team teaching idea and to a variety of approaches. Under these conditions the *unit rotation* system may also be used. In this, each teacher takes each class for a two-week period in an area of his specialty (the short story, the novel; focus, attitude, development, critical evaluation; etc). At the end of this period the classes rotate. At the end of the six-week cycle some method of evaluation is applied by the team.

If a large enough room is available, two or three classes may gather for a *lead lecture* during one or two periods at the beginning of each week or cycle. In this lecture the basic introduction to the week's work is given by the teacher best qualified to do the job. Each class for the remainder of the cycle may return to its regular classes or the lead lecturer may keep a large group while small specialized classes meet with the other teachers. The *lead lecture* may also be employed incidentally.

Stevens and Elkins in their article, "Design for Team Teaching in English", English Journal, March, 1964, Volume LIII, Number 3, also describes a laboratory rotation system which they ran for six weeks. During this time one large class (fifty students) met while the remaining students met in three small classes (ten students each) for more specialized remedial training. All four groups took a four-week minimal unit. The large class also took an enrichment unit for two weeks. Meanwhile, the remedial specialist spent two weeks with each of the small classes. Although any one of these designs may be employed, they may also be used alternatively with the same group throughout the year. There are, of course, other designs which may more adequately meet the needs of a particular school or area.

c. Planning and evaluation of the design should be carried on in weekly conferences. Evaluation of each student's achievement should be shared by those who teach him.

d. For maximum efficiency, extra clerical help should be available.

3. Class Discussion:

This will likely be the most widely employed technique for developing lessons in literature. Therefore it is vitally important that a suitable atmosphere for successful discussions be established from the beginning. To this end Loban, Ryan and Squire offer very pertinent advice:

> Genuineness of response can be encouraged or discouraged through such approaches to instruction as the following:

Classroom approaches which stultify genuineness	Classroom approaches which encourage genuineness
a. Offering students prejudgment on a selection before reading and urging them to find out why the selection is "good".	Evaluation of a selection with students after it is read and understood.
b. Making students feel that there is only one "acceptable" response to a selection.	Accepting a range of responses to any selection provided that these do not conflict with verifiable facts.
c. Overemphasizing the externals surrounding literature, such as the author, the period in which he lived, etc.	Emphasizing the literary experience - what a selection says or what it does to the reader.

Class discussion should not be confused with casual conversation. Discussions should be well prepared by the teacher. He should be concerned primarily with questions about which the students have sufficient information to reach satisfactory answers. Applying principles learned in class to a literary work provides a good learning situation: "Emphasizing the technique of discovering theme, what clear indications are there of the theme of this story?" A series of carefully prepared questions to lead the students to new conclusions about a work is also useful: "What subject does the author direct our attention to in the first paragraph of the story? How does he develop our interest in this subject in the two incidents that follow? What does the crisis faced by the central character in the final incident suggest about the subject? What attitude toward the subject on the part of the author is reflected in the conclusion? Do you feel such an attitude is justified?"

Careful preparation of questions with a clear purpose enables the teacher to keep the discussion focused on the problem. If the class wishes to pursue a side issue, he may permit such discussion secure in the knowledge that he can readily guide the class back to the basic issue when necessary. At all times he should insist that points made be supported by relevant evidence from the literary work, and he may allow the class to decide which of two conflicting opinions is better supported. The teacher should also control differences of opinion, and should provide assistance when students fail to reach the point.

If the class is to recognize the accomplishments of discussion as significant, the teacher must leave time to summarize the main decisions reached, to add explanations or alternate points of view as he thinks necessary, and to conclude significant discussions with some record of the points raised.

4. Group Discussions:

When the students have learned some of the basic processes of discussion (evidence, connecting ideas logically, keeping to the point, being courteous, etc.,) the teacher may occasionally relieve the narrow participation of class discussion by organizing small group discussions within the class. Although the group discussions require less direct participation by the teacher than a class discussion, they must be even more carefully prepared, if any consistent success is to be achieved. Some suggestions for organizing group discussions follow:

a. The topic or topics for discussion should be chosen carefully. They should be of interest to the students; they should have good potential for discussion; they should be significant, so that the conclusions as well as the process of making decisions are useful to the participants.

b. The topic should be stated clearly. The students should be told exactly what they are expected to do. Although the conclusions may be subtle, there should be no mystery about the meaning of the question and the procedure to be followed (e.g., "Describe, illustrate and explain the different attitudes toward Negroes evident in To Kill A Mockingbird.")

c. In most cases the topic should be assigned in advance so that students can gather material and consider the problem. If the situation is spontaneous, many will have nothing to say.

d. The groups should be small enough to make it possible for everyone to contribute (five-eight). It is preferable to separate potential problem students from each other and to have both boys and girls in each group.

e. Each group should have a carefully selected leader, who is reliable and capable of leading the discussion. By meeting with the leaders before the lesson, the teacher may instruct them in their responsibilities. Leaders should know the purpose of the discussion, how to prepare secondary questions, how to lead the group and involve everyone, and how to set the tone and keep the discussion on the topic. The leader must also see that the job is done and that the report or conclusion is prepared within the time set.

f. The teacher should move from group to group throughout the period to make sure that each group is on the right track, to answer questions and to correct misinterpretations.

g. The discussion must be directed toward some definite conclusion and some concluding activity. For instance, each group may report its findings at the end of the period or one group may present its conclusions and defend them against the arguments raised by the other groups.

5. Study Groups:

In this approach the class is divided into two or three groups, and each group studies a different literary work from a similar point of view. For instance, with the controlling principle of discovering theme, each group may study a different novel or short story (e.g., "The Sea Devil", "A Student in Economics", "Strawberry Ice Cream Soda"). Of course, there may be any combination of works chosen to suit groups with varying ability, interest or purposes.

A general introduction may be given to the class as a whole and then the teacher may give lessons alternately each period or during the period, dividing his time among the groups as they seem to require his guidance. Such a study may lead to written and/or oral reports, and may be from one period to two weeks or more in extent. The imaginative teacher will see that a variety of modifications is possible with this approach.

6. Guided Individual Reading and Study Programme:

The students, with the assistance of the teacher, may pursue individual reading programmes which could grow out of class work or the books studied in the course. They may, for instance, pursue the attitude of a particular author in other works than those studied in the class, or they may read works on one of the three major topics considered in Grade X to find other attitudes to the topic. These individual programmes could comprise a unit of study and could lead to class reports or some other concluding activity (not a form to fill out, but a report with a single controlling theme).

CONCLUSION:

There are many other kinds of classroom approach and it is hoped that the teacher will make himself familiar with as many as possible, and that he will use them imaginatively to set the stage for and to present stimulating lessons in literature. To supplement the ideas provided in this section the teacher may refer to the bibliography at the end of this course outline, and he may review such items as dramatization, the oral presentation of poetry and other teaching ideas presented in the Grades VIII and IX programmes.

APPENDIX III

NOTES ON EVALUATING AND MARKING ESSAYS AND EXAMINATIONS.

The suggestions given below emphasize strengths to be looked for rather than faults for damning. The points will be most useful if interpreted flexibly. Some points obviously do not apply to creative writing. Other points, about acknowledgement for example, are not applicable to essays written in the classroom or under examination conditions.

To attain an excellent or good grade, a student's essay should have intellectual content and organization. In making comments for the student, the teacher should show how word sentence control and organization contribute to intellectual content. Characteristic strengths or weaknesses of an essay, of whatever category, should be given special weight in both commenting and grading.

A. Intellectual Content

1. Knowledge, including grasp of, and respect for, facts
2. Understanding, empathy, originality
3. Logic and use of evidence
4. Clarity and accuracy in the relation of ideas
5. Freedom from unsupported generalizations, stock responses, and slanting
6. Honesty about sources, including accuracy in quotation, and where appropriate, proper procedure in acknowledging quotations and references
7. Use of the student's own words. Absence of sentences and phrases taken from encyclopedias, texts, etc.

B. Organization

1. Unity of essay around a definite, clearly stated thesis
2. Relevance of all parts and avoidance of pointless repetition
3. Appropriate order in development
4. Proportion in space given to parts
5. Proper emphasis and subordination of parts
6. Appropriate opening and ending
7. Appropriate title
8. Unity of paragraphs
9. Transition between parts, paragraphs, and sentences
10. Definite references
11. Consistent point of view

C. Sentence Control

1. Complete sentences
2. Proper co-ordination
3. Proper subordination
4. Modifiers clearly related
5. Consistent point of view
6. Parallelism maintained where it is required
7. Economy of structure and avoidance of wordiness
8. Directness and simplicity of statement
9. Logical and complete comparisons and avoidance of poor or mixed metaphors
10. Appropriate pattern,complexity, and variety of sentence structure
11. Grammar (word order, use of structure words, inflections)
12. Punctuation

D. Words

1. Exactness in word choice
2. Emphasis and liveliness through word choice
3. Appropriate level of usage and avoidance of cliché, colloquialism, and slang
4. Idiom, particularly in the choice of prepositions
5. Choice of determiners
6. Use of auxiliary verbs
7. Spelling

E. Format

1. Margins, double-spacing, using only one side of the page
2. Correct footnote and bibliographical style (to the extent taught, which should be minimum)
3. Standard use of italics and quotation marks

APPENDIX IV

LITERATURE BIBLIOGRAPHY FOR TEACHERS

General:

Annotated Index to the English Journal, 1944-63, compiled by the Committee to prepare the annotated bibliography of English Journal articles, Anthony Frederick, S. M. Chairman (N.C.T.E., Champaign, Illinois, 1964). This is an annotated bibliography of all articles appearing in the English Journal from 1944 to 1963. The articles are grouped in 300 categories.

Association of Assistant Masters in Secondary Schools, The Teaching of English (London, The Cambridge University Press, 1952).
Canadian Distributor: The Macmillan Company of Canada Limited, Toronto.
Chapter VIII on the Drama contains many excellent suggestions for classroom acting and play writing. Chapter X presents some sound views on tests and examination in literature.

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A comprehensive treatment of the purpose, content, and method of the teaching of English, grade VII - XII.
Contains an excellent bibliography of titles, films and recordings. A most valuable reference book for the teacher of English.

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Sauer, Edwin, H., English in the Secondary School, (New York, Holt, Rinehart and Winston, 1960).
A most readable book on the science and art of language. The author attempts to see the many activities in English as one subject. The book invites reconsideration of some comfortably held assumptions about proper instruction in English. The author provides a selected reading list for High School English classes.

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Books

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Boas, Ralph P., and Smith, Edwin E., *Enjoyment of Literature* (New York, Harcourt, Brace and Co.)

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Hunt, Kellog W., "Getting into the Novel" (*English Journal*, December, 1962) Revitalizes the stock questions put to students in the discussion of novels. Refers to *Great Expectations*, *Pride and Prejudice*, and *The Return of the Native*.

Madsen, Alan L., "That Starlit Corridor" (*English Journal*, September, 1964) Perceptive discussion of the place of science fiction in literature. The article provides a list of books and rates them from *poor* to *outstanding*.

Articles (cont'd)

Oldsey, Bern, and Weintraub, Stanley, "Lord of the Flies: Beelzebub Revisited" (College English, November, 1963).
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Pease, Howard, "How to Read Fiction" (English Journal, January, 1952).

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Ciardi, John, How Does A Poem Mean. (Boston, Houghton Mifflin Co., 1959).

Condee, R. W., Gwynn, F. L., and Lewis, A. O., The Case for Poetry (Englewood Cliffs, Prentice-Hall, Inc., 1957).
This book should be extremely valuable as it gives a number of examples of poems examined from a thematic point of view.

Connolly, Francis, X., Poetry: Its Power and Wisdom (New York, Charles Scribner's Sons, 1960).
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Deutsch, Babette, Poetry in Our Time (New York, Columbia University Press, 1959) In Canada - Oxford University Press).

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A compact and most-useful book for the practising teacher. Though some theoretical issues seem oversimplified, the book will help the teacher to give students a grasp of the nature and variety of poetry and some ideas of how to evaluate it.

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